QUINTILIAN'S DIDACTIC METAPHORS

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A Thesis

for the

Doctorate in Philosophy

by

JANE GRAY CARTER

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JANE GRAY CARTER

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A Thesis for the Doctorate
submitted in partial fulfillment of the
requirements for the degree of Doctor of Philosophy
in the Graduate School
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TO

ERNEST GOTTLIEB SIHLER, PH.D.,

PROFESSOR OF THE LATIN LANGUAGE AND LITERATURE

AT NEW YORK UNIVERSITY,

THIS THESIS IS GRATEFULLY DEDICATED.

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Quintilian's Didactic Metaphors

INTRODUCTION

1. Tendency of the Age

The object of this study is to learn to what extent Quintilian was able to stem the tide that was fast sweeping Latin literature to its decadence.

To do this, we must reinstate this great master of Latin prose in his environment, as the epoch is an important factor in elucidating the work of an author, but Quintilian is an author incidentally, a modest schoolmaster in the main, whose life work seemed to be to array all his forces against the prevailing sententious style of his day; yet, he too, falls at times into the epigrammatic fashion he so much deplored.

"Just as the severity and grandeur of the early art of the Greeks gives place in the transitional period to a studied grace, and when the ideas of the new period are fully triumphant, a perfection of the beauty of form in turn degenerates into a mere study of effect and adornment," so the Latin literature passed from the original, vigorous style of Cato, devoid of ornamentation, through the inimitable fluency of the periodic structure of Cicero down to the artificial and imitative efforts of the Empire.

Monroe, "History of Education"

Seneca felt this decline and tried to account for it, from a moral standpoint, by attributing it to the corruption of public manners, "talis hominibus fuit oratio qualis vita . . . genus dicendi imitatur publicos mores . . . argumentum est luxuriæ publicæ orationis las-

Seneca, *Ep.*, 114. 2

civia." But he made no effort to check this movement and even purposely steered away from the older and more virile writers, according to Suetonius, "a cognitione veterum oratorum Seneca præceptor (avertit) quo diutius in admiratione sui detineret."

Suet., Nero, 52

No wonder that Quintilian, whose rhetorical ideal was Cicero, felt a great antipathy to this popular and versatile author whose books were so eagerly sought by the youth of Rome.

"Vor allen trat er dem Seneca fest entgegen, dem eifersütigen Tadler der Alten und wie es diesem gelang den Nero vom Studium der Klassiker abzuziehen so hatte seine witzige Manier, welche mit der Form spielt und dem Genius des Moments. . . . Seit den Tagen des Seneca der Stil von allen Einfacheit abgewichen und zerrüttet war."

Bernhardy, "Grundriss der Römischen Literatur"

Tacitus likewise deplores the tendency of the age, and connects it with its political status, dating from the time of Augustus, the inevitable change from the independence and initiative of speech under the Republic to the wordy display of the imperial régime.

"et maxime principis disciplina ipsam quoque eloquentiam sicut omnia pacaverat."

Tacitus, "Dialogus de Oratoribus," 38

He also attributes it to the educational methods in vogue, and regrets the change from the old days when boys were taught at home and were under the care of members of their own kin, but now Greek slaves are employed, too little attention is paid to the preliminary training in fundamentals, and there is a premature hurry to the rhetors.

"Ein schlimmer Keim lag in der Eile der Erziehung welche mit grosser Flüchtigkeit und ohne strenge Zucht betrieben wurde. Die Jugend begann vorzeitig in die Welt zu blicken und stürmte, kaum von den Grammatikern vorbereitet in der Horsäle der Rhetorik, wo die phantastischen Uebungen der Deklamatoren blühten."

Bernhardy, p. 287

Pliny, too, censures this tendency as exemplified in the self-conceit of the youthful pleaders in the centumviral courts.

"Magna ex parte adulescentuli obscuri ad declamandum huc transierunt, tam inreverenter et temere, ut mihi Atilius noster expresse dixisse videatur sic in foro pueros a centumviralibus causis auspicari, ut ab Homero in Scholis." Ep., 11–14

a. SILVER LATINITY FROM NERO TO DOMITIAN

Literature was cramped by the growth of despotism under Tiberius, Nero, and Domitian. The interlude of the era of Vespasian and Titus revived independent thought somewhat but was too soon followed by the blighting influence of Domitian to have a marked effect.

The time,

"cum iam semi-animum laceraret Flavius orbem
ultimus, et calvo serviret Roma Neroni," Juvenal, 4. 37

was one when literature had either to be silent or servile.

Hypocrisy and affectation, a cloud of monotonous mechanical rhetoric prevailed.

Men seemed to reverse Cato's dictum, "Rem tene, verba sequentur." Simplicity and naturalness were considered trivial and commonplace. There was a desire for pointed and polished antitheses (*e. g.*, Seneca and Lucan), for glittering epigrams (Martial and Juvenal), ostentatious erudition (Pliny the Elder and Celsus), brilliant sententiæ (Tacitus and Pliny).

All originality had departed, and with the decline of the thought more and more importance was attached to form. The key-note is sounded in a remark of Tacitus, "Cum de antiquis loquaris, utere antiqua libertate, a qua vel magis degeneravimus quam ab eloquentia." Tac., *Dial.* 27

Poetry though widely cultivated was becoming more and more an ornamental accomplishment.

Lucan's poetic genius excited the jealousy of Nero and was the indirect cause of his death.

"Sub Nerone, cum omme studiorum genus paulo liberius et rectius periculosum servitus fecisset." Pliny, 3. 5. 5

Teuffel, vol. ii., p. 4 "Poetry became rhetorical and prose poetical."

Quint., 10. 1. 90 Quintilian says of the poet Lucan, "Magis oratoribus quam poetis imitandus."

The Greek influence which during the Golden Age had had such a vivifying effect upon Latin literature now seemed to have exhausted itself, and the Romans of the Silver Age selected their models from their own countrymen and in no instance came up to the standard of their model.

Vergil had many followers, *e.g.*, Statius and Silius, Italicus and Columella.

Horace was lovingly imitated by Persius, Livy by Curtius, and Quintilian, despite his overwhelming mass of Greek erudition, acknowledged gratefully and affectionately the inspiration of his ideal Cicero.

Martial constantly refers to Roman writers but seldom to those of Greece.

As for oratory this inferior style began with Cassius Severus whose manner changed deliberately, through his conforming to changing taste, to escape the tedium on the part of the hearers especially before certain *judices* who were swayed by force and power, not by legal principles or statutes, in arriving at their verdicts.

Tacitus, 20 "præcurrit hoc tempore iudex dicentem, et nisi aut cursu argumentorum aut colore sententiarum aut nitore et cultu descriptionum invitatus et corruptus est, aversatur (dicentem) vulgus quoque adsistentium . . . et vagus auditor adsuevit, iam exigere lætitiam et pulchritudinem orationis . . . iam vero iuvenes, qui profectus sui causa, oratores sectantur non solum audire, sed etiam referre, domum aliquid inlustre et dignum memoria volunt."

They even send these bon-mots out into the colonies and provinces. Poetical elements are demanded.

Vocabulary is taken from Horace, Vergil, and Lucan. So this change was hardly a natural spontaneous development but a yielding to extraneous pressure, to the demands of the times.

"On ne peut pas prétendre que l'empire ait été tout-à-fait un régime de silence. . . . Au sénat où se décident de grandes affaires, la parole n'est pas libre, on ne dit jamais toute sa pensée et l'on est souvent forcé de dire le contraire de ce qu'on pense."

Boissier, *Tacite*

The Romans ever a practical, utilitarian people gave what the world wanted.

The elder Seneca said: "Schemata non decoris causa inventa, sed subsidii, ut quod aures offensurum esset, si palam diceretur, id oblique et furtim surreperet."

Seneca *Controv.* procœm.

A similar opinion which seems, in a certain measure, to account for the artificial adornments of the age is given by Demetrius Phalereus (περὶ ἐσχηματισμένων) πολλὰ δὲ τοιαῦτα παρὰ τοῖς τυράννοις, . . . ταῦτα δ'εἴρηκα ἐμφῆναι βουλόμενος μάλιστα τὸ ἦθος τὸ ὑναστευτικόν ὡς μάλιστα χρῄζον λόγον ἀσφαλοῦς ὃς καλεῖται ἐσχηματιομένος.

Rhetores Græci Spengel, iii, p. 325

Ernesti's application of this remark is particularly illuminating, "dicuntur tyranni maxime postulare λόγον ἐσχηματισμένον, *i.e.*, veluti coloratum et dissimulatum, ne quid apertius et directe dictum eos offendat. Nempe qui scapham scapham dicunt non admodum illis grati sunt itaque per σχήματα cum iis loquendum est. Hinc et talis oratio dicitur λόγος ἀσφαλής, oratio tuta, qua alios non offendimus quamvis mentem nostram significamus."

Ernesti, *Lexicon Technolgiae Græcorum Rhetoricae*, p. 340

Freedom and unfettered democracy stimulate oratory. Sparta and Crete do not count any orators at all, Rhodes had some, but Athens excels; *cf*. Pericles' Funeral Oration, Thucydides, ii., 35–47, for a comparison of the governments of Athens and Sparta.

"Vera eloquentia et libertatis socia et alumna est quæ si occiderit oratori provincia sua sublata est." Sicily is the fatherland of rhetorical oratory according to Aristotle. After the tyrants had been removed and the democracy restored, private disputes were brought to the law courts and a great interest in forensic oratory ensued. Freedom of speech prevailed. Empedocles

Spengel, Συναγωγὴ τεχνῶν, p. 22

of Agrigentum (490–430) extolled by Lucretius (i., 716 *ff.*), as the chief glory of that wonderful three-cornered Sicilian isle, did not publish any treatise on the art of oratory, but he it was who instructed Corax of Syracuse (*fl.* 470 B.C.) who in turn taught Tisias, the reputed master of Isocrates and Lysias.

Gorgias of Leontini (480–375), discipulus Empedoclis (*cf.* Quintilian, iii., 1, 8), acquired the greatest glory by the brilliancy of his eloquence, and when sent on an embassy to Athens (427), to crave assistance against the Syracusans, so impressed the cultured Athenians that besides granting his request, they besought him to instruct their children.

Fanciful writers have tried to give this Sicilian the credit of having taught Pericles which could hardly be possible if this embassy occurred in 427 and Pericles died in 429. Spengel says that there was as much difference between the style of Gorgias and that of his Athenian auditors as between the orations of Cato and Cicero.

b. DIDACTIC WRITING SUITED TO THE PERIOD

During this period of oppression there were few outlets of literary craving. Discouraged or embittered as the case may be, by the state of society, men of position, debarred from influence in the state, sought refuge in philosophy, in the careful study and annotation of the writings of the past, or in laborious investigation, but above all the study of scholastic rhetoric seemed most satisfying and most safe; but it, too, gradually lost all its vitality, through its unvarying monotony, and finally degenerated into petty pedantry and hair-splitting.

The natural genius of Rome, with its faculty of creating and maintaining order and its reverence for law, was well adapted to oratory, history, and didactic exposition, but oratory especially under Domitian had degenerated into the practice of the "delatores," chief among whom was Regulus (*cf.* Pliny, Ep., 2, 20).

It had suffered, too, from the rise of the declamatores, a product of the Silver Age (according to Seneca).

"Facile est mihi ab incunabulis nosse rem post me natam, *i.e.*, declamationem." **Seneca, *Controv.* 12**

In comparison with the orators of the Republic, *e.g.*, Antonius and Cassius, Cicero, Pollio, and Calvus, how obscure are the names of the orators of this age. To be sure, we have heard much of Domitius Afer through his disciple Quintilian, but little of Marcus Aper and Julius Secundus whom Tacitus took as models in his early youth, and Vibius Crispus, Eprius Marcellus, and Trachalus.

Historical writing suffered most of all and especially languished under the jealous censorship of the government.

Those whose natural proclivities led them to this dangerous field felt the necessity of becoming imbued with rhetoric.

Cremutius Cordus paid dearly for his candor in calling Brutus and Cassius the last of the Romans. **Tac., *An.* iv., 34**

Velleius Paterculus and Valerius Maximus held their own by servile flattery, while Statius, choosing a theme quite safe, from its remoteness, the "War on Thebes," yet spent twelve years upon its elaboration. Did he fear that something in it might offend? (*Cf.* Tacitus, *Dialogus*, 2.) "Curiatius Maternus Catonem recitaverat cum offendisse potentium animos diceretur."

2. Quintilian in Relation to his Times

What Professor Delamarre says of Tacitus might with equity be said of Quintilian: "Vivant dans un siècle où la vertu était un crime et la complaisance servile a l'égard du pouvoir la condition même de l'existence, il a le rare courage de garder sa dignité et de demeurer honnête." **Delamarre, *Tacite et Littérature Française***

Some, however, might take exception to this statement from the fact that Quintilian (x. 1. 91) yielded to the fashion of his times in indulging in fulsome praise of the monstrous tyrant Domitian.

This one weakness, however, must not be censured too

rigidly, considering that this valuable treatise might have been consigned to oblivion had there been no mention whatever made of this ruling monarch, and Quintilian may be pardoned if he (who was by no means the pessimist that Tacitus was), fulfilled the duty imposed upon him as one of the penalties for living in that age and generation by focussing his attention for a moment, with the aid of a rose-colored microscope, on the sole features of Domitian's reign that could be made to reflect the slightest credit on his name, viz., his military adventures in Gaul and Germany and his interest (of short duration) in letters.

"parum decore Domitianum confecto prope bello alienæ gloriæ interventurum" . . . "simplicitatis ac modestiæ imagine in altitudinem conditus studiumque litterarum et amorem carminum simulans."

Tacitus, Hist. iv. 85

This seems to be the only blot on the escutcheon of the teacher of the grandnephew of Domitian by whom he was raised to consular rank, and, if we can trust Juvenal, was made quite wealthy by his teaching.

Juvenal, 7. 196 also 197

"unde tot Quintilianus habit saltus?"
"si fortuna volet fies de rhetore consul."

But when we consider with what extravagant language Velleius Paterculus praised Tiberius and Sejanus when he (Sejanus) was at the zenith of his power, how Statius prefixed to his Thebaid a florid dedication to Domitian, the servile eulogies of Martial, Pliny's tiresome panegyric of Trajan, Quintilian's temporary aberration from his habitual veracity does not seem so heinous in our sight.

"Modern criticism may partially explain, but it cannot enable us to enter with sympathy into the peculiar phase of the latter days of paganism, the deification of the Emperors. In the pages of Tacitus, the worship of the Emperors appears as an established cultus, as the symbol and the instrument of Roman domination over foreign nations. Yet to condemn them of a base servility and hypocrisy would be to judge them altogether from a modern standpoint."

Sellar, *Roman Poets of the Republic*

"Ceterum tempora illa adeo infecta et adulatione sordida fuere ut non modo primores civitatis quibus claritudo sua obsequiis protegenda erat, sed consulares, magna pars eorum qui prætura functi . . . exsurgerent fœdaque et nimia censerent." Tacitus, Annals iii. 65

It is pleasant to turn to the other phase of his relation to his times, to see how staunchly he set his pen against the corruption of the day.

His simplicity and his sincerity stand out in bold relief in contrast to the sham philosophers or professors, who adopted a peculiarity of look, austerity of demeanor, and a dress different from that of other men as cloaks for the vilest immoralities.

This stricture can hardly be considered too severe since Domitian felt impelled to pass an edict expelling philosophers, just as in 161 B.C., when Valerius Messalla was consul, a senatus consultum was passed ejecting philosophers and rhetors, and in 92 B.C., L. Licinius Crassus, as censor, considered the influence of the Latin rhetors pernicious and closed their schools. Suet., *De Rhetoribus* 1

"Quos ego censor edicto meo sustuleram, non quo, acui ingenia adulescentium nollem, sed contra ingenia obtundi nolui, corroborari impudentiam." Cicero, *De Oratore* 3. 93

But despite these edicts, the schools of the rhetors managed to secure a firm footing in Rome and became immensely popular even without much improvement in their moral influence. *Cf.* Tacitus, *Dialogus*, 35, where he gives us a very bad impression of the rhetors of Quintilian's time. He says youths are placed with the schoolmen, the scholastici, the so-called rhetors—schools where there is little but what is evil, where the earlier course is in the Suasoriæ and the higher in the Controversiæ, and as these are utterly fictitious, so is the elocution applied in grandiloquent phrase.

Quintilian felt the need of exerting his powers to counteract their evil influence and their superficial methods, and to elevate the tone of the rhetor to as lofty a plane as possible.

We feel this in his oft-repeated insistence upon the necessity of attention to preliminary studies, to the acquisition of as thorough a knowledge as possible, but above and beyond all, that an orator *must* be a good man.

He reverts to and upholds Cato's definition of an orator, "vir bonus dicendi peritus."

The very fact that he repeats this qualification so often proves that it was not generally considered a necessity by his contemporaries.

He puts himself on record as opposed to the music in the theatre of his day which is of so effeminate and demoralizing a character that it destroys what little of manly strength is left in them.

1. 10. 31

He insists that the teacher be of an unimpeachable moral character, "Ipse nec habeat vitia nec ferat."

2. 2. 5

He finds fault with the so-called courtesy in vogue in the schools, where boys exchange extravagant laudations when their fellow pupils declaim, which results in unbecoming and theatrical display most pernicious to earnest study.

2. 2. 10

He is not in sympathy with those who are too slavish admirers of the bristling and bare style of Cato and the Gracchi, nor with the other extreme, of those who are carried away with the up-to-date delight in florid extravagance.

2. 5. 22

"A corruptissima quoque poetarum figuras seu translationes (metaphors) mutuamur, tum demum ingenuosi scilicet si ad intellegendos nos opus sit ingenio."

Procem., Bk. 8. 25

"Veterum illum horrorem dicendi malim quam istam novam licentiam."

8. 5. 34

"Amisimus modum et gratiam rei nimia captatione consumpsimus."

8. 6. 51

"Duram potius asperam compositionem malim esse quam effeminatam et enervem, qualis apud multos, et cotidie magis lascivimus syntonorum modis saltitantes."

9. 4. 142

One more quotation to show Quintilian's attitude toward his times, "alios recens hæc lascivia deliciæque et omnia ad voluptatem multitudinis imperitæ composita delectant."

a. QUINTILIAN'S EFFORT TO REHABILITATE THE CICERONIAN MANNER AND TO MINIMIZE THE INFLUENCE OF SENECA

The repressive tyranny of Vespasian's son checked free utterance of thought and stifled for the time the higher forms of literature, but, with the exception of the protest uttered (76 A.D.) in the *Dialogus de Oratoribus* by Tacitus which seems to show the influence of his master Quintilian, it is in this reign that we find the first strenuous attempt to arrest the decay of style and to uphold as against the misleading tendency of Seneca the standard of a purer taste.

Among the teachers whom Vespasian encouraged, and endowed with a salary from his own privy purse was Quintilian, and he it was who seized every opportunity to laud and magnify the manner of Cicero, ever directing his hearers to the true fountain-head of eloquence and turning them aside from the enervating style of the day.

He recommends that boys read the old writers in preference to the new: "Qui omnium operum solam virtutem sententias putaverunt. Sanctitas certe et virilitas ab iis petenda est, quando nos in omnia deliciarum vitia dicendi defluximus." 1. 8. 9

"Præcipuum lumen sicut eloquentiæ ita præceptis quoque eius dedit, unicum apud nos specimen ornandi docendique oratorias artes, M. Tullius; post quem tacere modestissimum foret, nisi et rhetoricos suos ipse adolescenti sibi elapsos diceret et in oratoriis hæc minora, quæ plerumque desiderantur, sciens omisisset." 3. 1. 20

Quintilian is such an admirer of Cicero that he wonders at times whether it is his affection for the man that makes him see nothing but good qualities: 6. 3. 3.

"Mihi quidem sive id recte iudico sive amore immodico

præcipui in eloquentiæ viri labor mira quædam in eo videtur fuisse urbanitas."

8. 3. 3. In the Introduction of the 8th Book, he summarizes the faults of his contemporaries.

It generally happens that the greater the attention paid to artificialities of style the poorer oratory becomes, for the best expressions are the least far-fetched—those which betray undue care appear artificial and studied. What can be said simply is overwhelmed with a copiousness of words, and we often think it better to hint our thoughts than to express them. Yet Cicero plainly taught us that the greatest fault in orators was to depart from the commonly accepted style of language.

"Est etiam in quibusdam turba inanium verborum, qui

8. 2. 17 dum communem loquendi morem reformidant, ducti specie nitoris circumeunt omnia copiosa loquacitate quæ dicere nolunt."

"Alii brevitatem æmulati necessaria quoque orationi sub-

8. 2. 19 trahunt verba, et velut satis sit scire ipsos quæ dicere velint, quantum ad alios pertineat nihil putant."

The sententious epigrammatic style is scored, "Sed consuetudo iam tenuit, ut mente concepta sensus vocaremus, lumina autem præcipueque in clausulis posita sententias, quæ minus celebratæ apud antiquos nostris temporibus modo carent." It was this excess to which he objected: the feeling that it was necessary to end every period with a fine quotable thought. Quintilian did not always resist the temptation himself, and we can feel the influence of the age in the following didactic epigrams.

Procem. 1. Facere enim optima quam promittere maluerunt.

1. 2. 5. Non accipiunt ex scholis mala ista sed in scholas afferunt.

(Note the chiastic order.)

1. 2. 16 Aliud est enim vitare eas, aliud eligere.

1. 2. 19 Necesse est enim nimium tribuat sibi, qui se nemini comparat.

1. 3. 12 Frangas enim citius quam corrigas, quæ in pravum induruerunt.

Ex quo mihi inter virtutes grammatici habebitur aliqua nescire.	1. 8. 21
Nam si qua in his ars est dicentium, ea prima est, ne ars esse videatur.	1. 11. 3
Nihil potest placere quod non decet.	1. 11. 11
Adeo facilius est multa facere quam diu.	1. 12. 7
Stilo facultas contingit auditione iudicium.	2. 2. 11
Vix autem dici potest, quanto libentius imitemur eos quibus favemus.	2. 3. 8
Erit ergo etiam obscurior, quo quisque deterior.	2. 3. 9.
Nam quid aliud agimus docendo eos, quam ne docendi semper sint?	2. 5. 13.
Nam in omnibus fere minus valent præcepta quam experimenta.	2. 5. 15
Nimium enim risus pretium est, si probitatis impendio constat.	6. 3. 35.
Ubique ars ostentatur, veritas abesse videatur.	9. 3. 102.
Facient quidem natura duce melius quam arte; sed naturæ ipsi ars inerit.	9. 4. 120
Cito scribendo non fit, ut bene scribatur; bene scribendo fit, ut cito.	10. 3. 10.
Studendum vero semper et ubique.	10. 7. 27.
Vigilandæ noctes et fuligo lucubrationum bibenda et in sudata veste durandum.	11. 3. 23.
Non enim perfectum est quidquam, quo melius est aliud.	12. 1. 10.
Plusque, si separes, usus sine doctrina quam citra usum doctrina valet.	12. 6. 4
Denique mala multi probant, nemo improbat bona.	12. 10. 76

From the above citations, we catch the reflection of the times, yet none of these epigrammatic truths can be considered trifling, vapid, or impertinent, nor do they occur in profusion or seem to be forced; they are a natural and suitable summing up of the thought of the paragraph.

In Book 10. 1. 125, in his critical literary survey, in which he shows that the two literatures (Latin and Greek) are on a footing of substantial equality, and fixes a canon of Latin

authors similar to the recognized canon (of long standing) of the Greek authors, he purposely omits all mention of Seneca, though he might have been placed in more than one category, till the very end; and then he presents one of his most searching and felicitous characterizations, giving the reason for his antipathy to this man of ready and fertile wit, of extraordinary application and extensive knowledge, showing no personal animus but simply his concern for the restoration of severer standards from the vitiated taste then prevalent.

He felt that the youth were being harmed as Seneca was almost the only writer in their hands, and in their efforts to imitate his style, deteriorated from him as much as Seneca had deteriorated from the older writers.

Boissier is not in entire sympathy with Quintilian here. "Assurément Quintilien paraît un fort petit esprit quand on le compare à Sénèque, mais il était soutenu par un puissant parti, et il tirait une autorité particulier des fonctions dont l'empereur Vespasien venait de le revêtir. Professeur public, d'éloquence à Rome, il allait combattre Sénèque dans le milieu même où il triomphait. On sent que le grand nom de Sénèque se gère un peu, il a soin de ne condamner en lui que le chef d'une école nouvelle ennemie de Cicéron et des orateurs anciens. Quintilien y représentait le retour aux traditions anciennes et les protestations du passé contre les doctrines nouvelles."

b. QUINTILIAN, AN EXEMPLAR OF THE INFUSION OF NEW BLOOD INTO ROME FROM THE PROVINCES

With the accession of Tiberius, Roman literary life was fast becoming effete, and it would have suffered an earlier death had it not been for the provinces which began to strengthen and enrich the mistress of the world.

Not only were the provinces more virtuous, but they were happier and were particularly eager for culture and self-improvement. As Juvenal, 15. 112, says, when districts far removed from the capital desired to become a part of the

civilized world, they straightway set about establishing schools and sending for rhetors.

"De conducendo loquitur iam rhetore Thule." Juv., 15. 112

cf. Boissier

"La conquête de l'Espagne avait couté près de deux siècles aux Romaines; c'est le pays qu' ils ont mis le plus de temps à soumettre. Mais, si la résistance avait été longue, la soumission, une fois acceptée, fut complête. Les haines s'apaisèrent rapidement; il ne resta plus de souvenir des anciennes luttes. Les Espagnols adoptèrent très vite les opinions, les usages, et même la langue de leurs vainqueurs. . . .

"Il n'y a pas de doute qu'en Espagne aussi bien qu'ailleurs la conquête des classes élevées n'ait été faite par l'école et comme l'école romaine se composait presque uniquement de grammariens et de rhéteurs, c'est la grammaire et la rhétorique qui ont conquis la barbarie à la civilisation."

The enthusiasm with which the Spaniards devoted themselves to these studies is amazing, and from pupils they soon became masters, as is evinced by the influence wielded at Rome, by the elder Seneca, the rhetorician of proverbial memory, and his still more illustrious son, in whose hands were the affairs of state while he was preceptor and minister of Nero. Lucan, his precocious nephew, adds lustre to their native town, Corduba, the first Roman colony in Spain, and one which figured largely in the Civil War between Cæsar and the sons of Pompey. (*Cf.* De Bello Hispaniensi, 32, 33.)

Vespasian, who had none of the narrow municipal prejudices of a native Roman, nor the class prejudices of an aristocrat, which had hampered his predecessors in their reforms, gave the senatorial rank to provincials (following the policy of the great Julius), and he gave also the rights of Latin citizenship, which carries with it some of the privileges of Roman citizenship, to the hitherto subject communities in some of the provinces. He, too, was the first to establish a public school at Rome, and chose for the head, Quintilian, a native of Calagurris, Spain, paying him an annual compensation of over $4,000 from his own privy purse.

Suet., Divus Julius 76

The Spaniards who settled in Rome were quite numerous, and according to custom, formed a colony in the great city, where the newcomer might find some support. Among the leaders of this literary centre were Columella of Gades (famous for his De Re Rustica), Pomponius Mela of Tingentera (De Chorographia), the epigrammatist Martial of Bilbilis, Licinius Sura, his patron, whom he addressed as "doctorum Licini celeberrime Sura virorum, cuius prisca graves lingua reduxit avos," Maternus also honored by Martial his compatriot, "iuris et æquarum cultor sanctissime legum, veridico latium qui regis ore frenum," and the Stoic Herennius Senecio of Hispania Bætica, who was put to death by Domitian because he had published a book in praise of Helvidius Priscus (*cf.* Tac., *Agr.* 2).

Gaul furnished many orators and rhetoricians, *e.g.*, Votienus Montanus, Domitius Afer, instructor of Quintilian, Julius Florus, Africanus, Sex. Julius Gabinianus, Ursulus, Rufus, and Marcus Aper.

Africa is referred to by Juvenal (7. 148) as "Nutricula considicorum." Among the Africans prominent at Rome was the pleader Septimius Severus, probably the grandfather of the later emperor of the same name (born in Africa in 146).

Much later, Sulpicius Apollinaris of Carthage, and Apuleius, the platonic philosopher, flourished.

Quintilian's Use of Metaphors, Similes, and Comparisons

I. DIDACTIC METAPHORS

Due no doubt to the influence of Corax, Tisias, and Gorgias, the Sicilians, who are credited with having founded the art of rhetoric, a very large number of Greek rhetors arose, among whom may be cited Isocrates, Aristotle, his pupil Theophrastus, Theodectes, Hermagoras, Cæcilius, Dionysius of Halicarnassus, Longinus, Demetrius Phalereus, Apollodorus (the instructor of Augustus while at Apollonia), and Theodorus (under whom Tiberius studied at Rhodes), to be balanced at Rome by an equally long list of Latin rhetoricians, *e.g.*, Cato and Antonius, Cornificius (who lived in Sulla's time and wrote the technical treatise *Ad Herennium*), Cicero, Rutilius Lupus, and Celsus (contemporaries of Seneca), Cornutus and Aquila Romanus.

In consequence, there existed a great diversity of opinion, an "infinita dissensio auctorum," a mass of categories and hairsplitting subtleties. **Quint., 3. 1. 17**

Quintilian aims at the simplification of technicalities and repeatedly opposes the "affectata subtilitas" of the ordinary manuals on rhetoric. *Cf.* Bk. I. Procem, 24, 2. 15. 37, and 3. 11. 21.

In the matter of the enthymeme he says, "de hoc parum convenit"; with regard to the question of status, there are innumerable classifications, and likewise the difficulties surrounding the matter of tropes (which point appertains particularly to this paper), constituted a "pugna inexplicabilis." **Quint., 5. 10. 2** **Quint., 8. 6. 1**

Fortunately, we find the matter much simplified in the modern English books on rhetoric; for example, they do not adhere to that distinction felt by the ancients to be so necessary, between tropes, on the one hand, and the two-fold division of figures of language and figures of thought, on the other.

As a matter of fact we find, for the most part, instead of the old tripartition, merely one general class known as Figures of Speech, under which heading are treated,—Simile, Metaphor, Personification, Apostrophe, Metonomy, Synechdoche, Irony, Hyperbole, Antithesis, Climax, and Interrogation; whereas the majority of the ancient rhetoricians considered Simile (εἰκών), Metaphor (μεταφορά), Metonomy (μετωνυμία), Synechdoche (συνεκδοχή), and Hyperbole (ὑπερβολή) as tropes (τροποί) mores,[1] motus[2] or modi,[3] *i.e.*, the change of a word or expression from its own peculiar signification into another, either from necessity or for the sake of ornament.

R.L.M. (Aq. Rom.), p. 22. Quint., 9. 1. 2 R.L.M. (Beda), p. 60.

Personification (προσωποποιία), Apostrophe (ἀποστροφή), Irony (εἰρωνεία), Interrogation (ἐρώτημα), were considered figures of thought (σχήματα διανοίας), figuræ sententiarum, mentis, or sensus.

Antithesis and Climax were classed as figures of words (σχήματα λέξεως), figuræ verborum, elocutionis, sermonis, dictionis, all of which expressions have crystallized into the one common name of "figures of speech."

As the metaphor, the trope par excellence, "frequentissimus et longe pulcherrimus," has a wider range than any other, and its definition may readily include all the other tropes as subdivisions, viz.: the transfer of a word from its proper sphere into one not strictly appropriate, we think it would be profitable to make a study of the metaphors and similes, and parallels of Quintilian, to point out the many and various spheres from which he drew his comparisons, in order to lend interest to his technical subject, as he says in the procemium of Book III. "In ceteris enim admiscere

Quint., 8. 6. 4

[1] Mores—name found in R.L.M. (Aq. Rom.), p. 22.

[2] Motus—name found in Quint., 9. 1. 2.

[3] Modi—name found in R.L.M. (Beda), p. 60.

aliquid nitoris ut hoc ipso alliceremus magis iuventutem ad cognitionem eorum, quæ necessaria studiis arbitrabamur."

This charm or grace of style (nitor) to a large extent results from a judicious application of the threefold use of "verba tralata," namely, simile (εἰκών), translatio (μεταφορά), and collatio (παραβολή, *i.e.*, parallel or comparison, not the parable of Scripture). Cic., *Or.*, 27

To show the interrelation of these tropes, *cf.* Arist., *Rhet.*, 3.4.: ἔστι δὲ καὶ ἡ εἰκὼν μεταφορά. διαφέρει γὰρ μικρόν. ὅταν μὲν γάρ εἴπῃ τὸν Ἀχιλλέα ὡς δὲ λέων ἐπόρευσεν, εἰκών ἐστιν, ὅταν δὲ "λέων ἐπόρευσε," μεταφορά and Kokondrios περὶ τροπῶν, in Rhetores Græci (Spengel), p. 240 of Volume III.: παραβολή ἐστι πράγματος πρὸς τὸ πρᾶγμα παράθεσις κατά τινας ἀναλόγους ὁμοιότητας and similarly the example of παραβολή given by Quintilian, 8.3.77.

> "Ut cum carceribus sese effudere quadrigæ,
> Addunt in spatia, et frustra retinacula tendens
> Fertur equis auriga, neque audit currus habenas."
> Vergil, Georgics, I. 512–515.

Seneca (Ep., 59. 6) pointing out to his friend, Lucilius, the features which pleased him in his style of composition, enumerates these three only: "Invenio *translationes* verborum (metaphors) ut non temerarias ita quæ periculum sui fecerint, invenio *imagines* (similes), quibus si quis non uti vetat et poetis illas solis iudicat esse concessas, neminem mihi videtur ex antiquis legisse, apud quos nondum captabatur plausibilis oratio: illi qui simpliciter et demonstrandæ rei causa eloquebantur, *parabolis* referti sunt, quas existimo necessarias, non ex eadem causa qua poetis, sed ut inbecillitatis nostræ adminicula sint, ut et dicentem et audientem in rem præsentem adducant." *Cf.* also Quintilian, 8. 6. 49. "Illud vero longe speciosissimum genus orationis in quo trium permixta est gratia, similitudinis, allegoriæ (continua metaphora), translationis." Cf. Arist., *Rhet.*, 3. 4

The important rôle played by these tropes is constantly urged by Quintilian and Cicero, *e.g.*, "Oratio translationum nitore illuminanda" . . . "præclare Quint., 12. 10. 36

vero ad inferendam rebus lucem repertæ sunt similitudines" . . . "tralatum quod maxime tam quam stellis quibusdam notat et luminat orationem." *Cf.* also Demetrius Phalereus:

Cic., *De. Or.*, 3. 170

Rh. Gr., III. p. 280

πρῶτα μὲν οὖν μεταφοραῖς χρηστέον. αὗται γὰρ μάλιστα καὶ ἡδονὴν συμβάλλονται τοῖς λόγοις καὶ μέγεθος.

Quintilian (8. 6. 9), following the practice of his predecessors (*e.g.*, Trypho), made a fourfold division of metaphors into:

Rh. Gr., III. p. 192

I. When one thing with life is put for another thing with life.

II. When one thing without life is put for another without life.

III. A thing without life for a thing with life.

IV. A thing with life for a thing without life.

Adopting this classification, we find:

A. One Thing with Life is Put for Another with Life:
(ἀπὸ ἐμψύχου εἰς ἔμψυχον)

For the purpose of teaching that a thorough knowledge of grammar (*i.e.*, all that was included in the work of the grammaticus) be considered as of the utmost importance:

Architecture, 1. 4. 5

Quo minus sunt ferendi, qui hanc artem ut tenuem atque ieiunam cavillantur, quæ nisi oratoris futuri fundamenta fideliter iecit quidquid superstruxeris, corruet.

To teach the need of caution and restraint after facility of composition has been obtained by diligent practice in reading, writing, and speaking:

Chariot-race, 10. 3. 10.

Sed tum maxime, cum facultas illa contigerit, resistamus et provideamus et ferentes equos frenis quibusdam coerceamus; quod non tam moram faciet quam novos impetus dabit.

Witnesses should know all the facts of the case and be drilled in the art of answering questions, before the trial:

Child-Study, 5. 7. 11

Sic ut fit, ut aut constent sibi, aut si quid titubaverint, opportuna rursus eius, a quo producti sunt, interrogatione velut in gradum reponantur.

The epilogue suitable for the application of πάθος and amplification:

Tunc est commovendum theatrum, cum ventum est ad ipsum illud, quo veteres tragœdiæ comœdiæque cluduntur, "Plodite." **Drama,** 6. 1. 52

In praising the Attic style of oratory, but taking exception to those who imitated only the meagre, unemotional type:

Quapropter mihi falli multum videntur, qui solos esse Atticos credunt tenues et lucidos et significantes et quadam eloquentiæ frugalitate contentos ac semper manum intra pallium continentes. **Dress,** 12. 10. 20

In his critical survey of Greek and Roman authors, he apologizes for leaving out some good writers:

Sunt et alii scriptores boni, sed nos genera degustamus non bibliothecas excutimus. **Food,** 10. 1. 104

The work of declaiming under the instruction of the rhetors should better prepare for the actual practice at the bar.

Quæ nos, quamlibit per alia in scholis exercitati sumus, triones in foro inveniunt. **Military Tactics,** 2. 10. 10

In defining the scope of Book III., he apologizes for the lack of interest that may be found therein and for the fact that it will contain theories that some will oppose:

Propterea quod plurimi auctores, quamvis eodem tenderent, diversas vias muniverunt atque in suam quisque induxit sequentes. Illi autem probant qualecumque ingressi sunt iter. 3. 1. 5

Witnesses should be well-posted beforehand:

Turbantur enim et a patronis diversæ partis, inducuntur in laqueos et plus deprehensi nocent quam firmi et interriti profuissent. 5. 7. 11

The pleader should be influenced in handling his case, by the attitude and expression of the judge:

Et instare proficientibus et ab iis, quæ non adiuvent, quam mollissime pedem oportet referre. 6. 4. 19

To emphasize the importance of the work of an orator and his need of preparation:

Nos vero armatos stare in acie et summis de rebus
10. 1. 30 decernere et ad victoriam niti.

In speaking of the orator's need of a knowledge of civil law despite the existence of "pragmatici," men versed in law who furnished orators and advocates with the principles on which they based their speeches:

12. 3. 4 Qui velut ad arculas sedent et tela agentibus sumministrant.

In censuring the practice of embellishing trivial matters with strong coloring, he draws his metaphor from the art of smearing musical instruments with wax in order to produce a deep tone:

At quidam, etiamsi forte susceperunt negotia paulo ad
Music, 12. 9. 8 dicendum tenuiora, extrinsecus adductis ea rebus circumliniunt.

In the prefatory note to the publisher, he compares himself, starting out on this, his first real literary venture, to a sailor putting out to sea:

Navigation, Preface Permittamus vela ventis et oram solventibus precemur.

In the peroration vent may be given to the feelings:

6. 1. 52 Nam et si bene diximus reliqua, possidebimus iudicum animos, et e confragosis atque asperis evecti tota pandere possumus vela.

If called upon suddenly to speak extempore, great care and deliberation and coolness must be preserved:

Hoc, dum egredimur e portu, si nos nondum aptatis satis
10. 7. 23 armamentis aget ventus; deinde paulatim simul euntes aptabimus vela et disponemus rudentes et impleri sinus optabimus. Id potius, quam se inani verborum torrenti dare quasi tempestatibus, quo volent, auferendum.

In this his last book (12th) Quintilian pauses to look back upon his work, which has grown beyond his expectations:

12. Procem. Mox velut aura sollicitante provecti longius, . . . nec adhuc a litore procul videbamur.

Continuing this metaphor so that it develops into allegory:

Unum modo in illa immensa vastitate cernere videmur M. Tullium, qui tamen ipse, quamvis tanta atque ita instructa nave hoc mare ingressus contrahitque vela inhibetque remos et de ipso demum genere dicendi quo sit usurus perfectus orator, satis habet dicere.

In comparing the relative advantages and disadvantages of the Greek and Latin languages:

Ingenia Græcorum etiam minora suos portus habent: nos plerumque maioribus velis moveamur, validior spiritus nostros sinus tendat; non tamen alto semper feramur, nam et litora interim sequenda sunt. Illis facilis per quælibet vada accessus; ego aliquid, non multo tamen, altius, in quo mea cymba non sidat, inveniam. 12. 10. 37

In conclusion he advises the orator, upon seeing the approach of old age, to retire from active service, while still in the possession of all his faculties:

Quare antequam in has ætatis veniat insidias, receptui canet et in portum integra nave perveniet. 12. 11. 4

In advocating classes in preference to private instruction:

Deinde cum proferenda sunt studia, caligat in sole et omnia nova offendit. Physical World, 1. 2. 19

To illustrate his view that boys should not be detained too long on fictitious cases:

Ne ab illa, in qua prope consenuerint, umbra vera discrimina velut quendam solem reformident. 10. 5. 17

That a child should acquire as much knowledge as possible while young:

Erit illud plenius corpus, quod mox adulta ætas astringat. Hinc spes roboris. Maciem namque et infirmitatem in posterum minari solet protinus omnibus membris expressus infans. Physiology, 2. 4. 6

To explain the limitations of the rules of rhetoric and the need of initiative at times:

Itaque et stratum militari labore iter sæpe deserimus compendio ducti; et si rectum limitem rupti torrentibus pontes inciderint, circumire cogemur, et si ianua tenebitur incendio per parietem exibimus. Travel, 2. 13. 16

In tracing the origin and growth of rhetoric from Empedo-

cles, through Gorgias, Corax, and Tisias to the two rivals, Isocrates and Aristotle, he says:

Hinc velut diversæ secari cœperunt viæ.

To encourage the student to keep on till he has reached the top:

3. 1. 13

Desinit enim in adversa niti, qui pervenit in summum. Scandenti circa ima labor est; ceterum quantum processeris, mollior clivus ac lætius solum.

Travel, 12. 10. 78

B. One Thing without Life for Another without Life (ἀπὸ ἀψύχου εἰς ἄψυχον.)

To explain his method of teaching a child to form its letters:

Agriculture, 1. 1. 27

Cum iam ductus sequi cœperit, non inutile eas tabellæ quam optime insculpi ut per illos velut sulcos ducatur stilus.

A child should acquire as extensive knowledge as possible:

2. 4. 7

Facile remedium est ubertatis, sterilia nullo labore vincuntur.

The pleader must study carefully the arguments presented by the other side:

5. 13. 23

Rimandum erit diligentissime, quid sit in quoque quod assumitur, dissimile.

In supporting his life-work: to repristinate a purer taste in place of the vitiated one in vogue:

8. Procem., 24

Quod sensus obumbrant et velut læto gramine sata strangulant.

Limitations of a teacher who has not advanced far in his subject:

Architecture, 1. 5. 7

Ex quibus si quis erit plane impolitus et vestibulum modo artis huius ingressus.

From what he has just said on the importance and difficulty of acquiring a good style of expression, he hastens to counteract the impression that might have been given, that undue attention should be given to "words":

8. Procem., 18

Occurram enim necesse est et, velut *in vestibulo* protinus apprehensuris hanc confessionem meam resistam iis, qui, omissa rerum (qui nervi sunt in causis) diligentia, quodam inani circa voces studio senescunt.

Continuity and unity in a speech necessary:

Unde soluta fere oratio et e singulis non membris sed frustis collata, structura caret, cum illa rotunda et undique circumcisa insistere invicem nequeant. 8. 5. 27

Referring to the advantages of keeping in mind many "communes loci":

Ut quotiens esset occasio, extemporales eorum dictionis his velut emblematis exornarentur. Art, 2. 4. 11

In defining the scope of his work:

Non inutiles fore libri videbantur, quos ab ipsis discendi incunabulis ad summam. Dress, 1. Procem., 6

Excessive embellishment not suited to forensic oratory:

Nec versicolorem illam, qua Demetrius Phalereus dicebatur ubi, vestem bene ad forensem pulverem facere. 10. 1. 33

To urge the necessity of extensive knowledge for children to furnish material for the work of later years:

Multum inde decoquent anni, multum ratio limabit, aliquid velut usu ipso deteretur, sit modo unde excidi possit et quod exsculpi; erit autem, si non ab initio tenuem nimium laminam duxerimus et quam cælatura altior rumpat. Engraving, 2. 4. 7

The habit of composing a speech as quickly as possible and then rewriting it, censured; it were better to use care from the start:

Ut cælandum non ex integro fabricandum est. 10. 3. 18

In depicting the ideal pupil:

Hic erit alendus ambitu. Food, 1. 3. 7

To illustrate that instruction should be made interesting for the young:

Quin ipsis doctoribus hoc esse curæ velim, ut teneras adhuc mentes more nutricum mollius alant et satiari velut quodam iucundioris disciplinæ lacte patiantur. 2. 4. 5

In taking up the parts of an oration: procœmium, narratio, confirmatio, refutatio, and peroratio, Quintilian says that digressions may be inserted in the proofs, but care must be taken lest they be extended and diffuse:

Ne . . . dilatis diutius dicendi voluptatibus oratio refrigescat.

4. 3. 3

To urge the value of reading history as a source of strength to the author:

Historia quoque alere oratorem quodam uberi iucundoque suco potest.

10. 1. 31

To emphasize the need of keeping the voice in good condition and the draw-backs to this:

Nobis fuligo lucubrationum bibenda est.

11. 3. 23

To show the value of securing the best possible teachers for younger children:

Qua in re mihi non arbitror diu laborandum, ut ostendam, quanto sit melius optimi inbui, quanta in eluendis quæ semel insederint vitiis difficultas consequatur.

Fuller's Art, 2. 3. 2

This excessive attention to choice of words will not be necessary, provided:

Lectione multa et idonea, copiosam sibi verborum supellectilem compararit.

Furniture, 8 Procem., 28

In the opening of the third book which deals with the technicalities of "status," constitutio, quæstio, στάσις (παρὰ τὸ ἑκάτερον τῶν ἀγωνιζομένων ἵστασθαι περὶ ὃ νομίζει δίκαιον), he says in chiastic phrase:

Sed nos veremur, ne parum hic liber mellis et absinthi multum habere videatur.

Medicine, 3. 1. 5

This metaphor is taken from Lucretius' lumen:

"ac veluti pueris absinthia tætra medentes,
cum dare conantur, prius oras pocula circum
inspergunt mellis dulci flavoque liquore."

The use of procursiones is sometimes advantageous in winning over the jurors:

his igitur velut fomentis, si quid erit asperum, præmolliemus quo facilius aures iudicum quæ post dicturi admittant, ne ius nostrum oderint.

4. 3. 10

The value of preliminary training in declamatio to prepare for the forum:

Nisi quibusdam pugnæ simulacris ad verum discrimen aciemque justam consuescimus.

Military Tactics, 2. 10. 8

The energy and caution needed in combating testimony presented in person:

Cum præsentibus vero ingens dimicatio est, ideoque velut duplici contra eos proque iis acie confligitur actionum at interrogationum. 5. 7. 3

Witnesses must be well prepared to meet the cross-questions:

In iis quoque adhuc, qui constiterint sibi, vitandæ insidiæ. 5. 7. 12

In refutation, the application of scorn, at times, helpful:

Fastidiendo calcemus (a term borrowed from the act of a successful warrior in trampling upon the foe he has overcome in battle). 5. 13. 22

To impress upon the orator the need of constant reading, writing, and speaking for the cultivation of facile expression:

Neque ergo arma squalere situ ac rubigine velim, sed fulgorem in iis esse qui terreat, qualis est ferri, quo mens simul visusque præstringitur, non qualis auri argentique, inbellis et potius habendi periculosus. **Military Weapons,** 10. 1. 30

In removing the glamor enveloping precocity:

Non subest vera vis nec penitus immissis radicibus nititur **Nature,** 1. 3. 5

In censuring the prevailing taste for artificial effects:

Ne recentis huius lasciviæ flosculis capti, voluptate prava deleniantur. (Also 10. 5. 23.) 2. 5. 22

In defending the proposition that rhetoric is an art, and after enumerating the points of the opposite side:

Hæc sunt præcipua, quæ contra rhetoricen dicantur, alia et minora et tamen ex his fontibus derivata. (Also 5. 10. 19; 6. 1. 51.) 2. 17. 40

The working up of proofs requires attention, but is neglected by some:

Plerumque aut omnino neglegitur aut levissime attingitur ab iis, qui argumenta velut horrida et confragosa vitantes amœnis locis desident. 5. 8. 1

A good impressive style needs a wide scope and originality of treatment:

Feratur ergo non semitis sed campis . . . ac sibi viam, si
5. 14. 31 quando non acceperit, faciat.

A different style of speaking to be adopted on different occasions, *e.g.*, for a private assemblage:
8. 3. 14 Calculorum purus sermo magis decuerit.

The evil effect of shyness depicted:

Nature, 12. 5. 2 Ut bona ingenii studiique in lucem non prolata situ quodam secreti consumerentur (*cf.* also 1. 2. 18).

In describing the origin of the Rhodian type of oratory (the mean between the terse Attic and the florid Asianic):

Æschines enim, qui hunc exilio delegerat locum intulit eo
12. 10. 19 studia Athenarum, quæ, velut sata quædam cælo terraque degenerant, saporem illum Atticum peregrino miscuerunt.

In taking up the five duties of an orator: inventio, dispositio, elocutio, memoria, and pronuntiatio, having treated at length, the matter of inventio, *i.e.*, the art of discovering the available resources of a theme, he lays great stress upon the importance of the second point, dispositio (orderly arrangement):

Sic oratio carens hac virtute tumultuetur necesse est, et
Navigation, 7. Procem. 3 sine rectore fluitet—velut nocte in ignotis locis errans.

In his famous literary survey, Quintilian delineates Isocrates as:

Nitidus et comptus et palæstræ quam pugnæ magis ac-
Palæstra, 10. 1. 79 commodatus omnes dicendi Veneres (graces) sectatus est.

In mentioning the specific purpose of the book, for the in-
Physical World, 1. Procem. 6 struction of the son of his friend Marcellus Victor:

Cuius prima ætas manifestum iam ingenii lumen ostendit.

In advocating class instruction in preference to private tutoring:

1. 2. 9 Sed etiamsi iungi non potest, lumen tamen illud conventus honestissimi tenebris ac solitudini prætulissem.

This comparison of the assemblage of people to light and, on the other hand, the solitude of individual instruction to darkness appears later:

Ante omnia futurus orator, cui in maxima celebritate et in media rei publicæ luce vivendum est, assuescat iam a tenero non reformidare homines neque solitaria et velut (as it were) umbratica vita pallescere. 1. 2. 18

On the origin of technical grammar:

Non enim cum primum fingerentur homines, analogia demissa cælo formamque loquendi dedit. 1. 6. 16

To illustrate the advantages of massing proofs:

Urgent universa, at si singula quæque dissolveris, eam illa flamma, quæ magna congerie convaluerat, diductis quibus alebatur concidet. 5. 13. 3

An oration should be expressed with perspicuity as the juror is not always so keenly interested as:

Ut obscuritatem apud se ipse discutiat et tenebris orationis inferat quoddam intellegentiæ suæ lumen. 8. 2. 23

The young declamator is not to be deceived by his own dithyrambic effusions:

Alioqui tumor ille inanis primo cuiuscumque veri operis conatu deprehendetur. Physiology, 2. 10. 7

Arguments to be presented in as pleasing a manner as possible:

Ita et firmiora erunt ipsa et plus habebunt decoris, si non nudos et velut carne spoliatos artus ostenderint. 5. 12. 17

Concerning the veneer of embellishment:

Ita nos habitum ipsum orationis virilem et illam vim stricte robusteque dicendi tenera quadam elocutionis cute operimus. 5. 12. 18

To urge caution and restraint in the use of sententiæ (epigrammatic phrases):

Ego vero hæc lumina orationis velut oculos quosdam esse eloquentiæ credo. Sed neque oculos esse toto corpore velim, ne cetera membra officium suum perdant. 8. 5. 33

Digressions into the field of history to be permitted:

10. 1. 33 Dum meminerimus, non athletarum toros sed militum lacertos esse.

In emulating others, we must needs look below the surface to get at the root of their excellencies:

10. 2. 15 Nec sufficiat imaginem virtutis effingere et solam cutem vel potius illas Epicuri figuras quas e summis corporibus dicit effluere.

The development of the work of the grammaticus:

River, 2. 1. 4 Nam tenuis a fonte assumptis historicorum criticorumque viribus pleno iam satis alveo fluit.

A rhythmic and harmonious arrangement of words necessary:

Quod aures continuam vocem secutæ ductæque velut prono decurrentis orationis flumine tum magis iudicant cum ille impetus stetit et intuendi tempus dedit.

In his section on grammar, speaking of the purists, who prefer to say conservavisse and face and dice, etc.:

Roads, 1. 6. 22 Recta est hæc via, quis negat? sed adiacet et mollior et magis trita.

The art of speaking assisted by rules:

2. 13. 16 Si tamen rectam vivam, non unam orbitam monstrent; qua declinare qui crediderit nefas, patiatur necesse est illam per funes ingredientium tarditatem.

In instructing the young on the subtle technicalities of "status":

Sed instituentibus rudes non erit inutilis latius primo fusa ratio et, si non statim rectissima lineā tensā, facilior tamen et apertior via. 3. 6. 83

The advantage to be derived from learning by heart passages from eminent authors:

Treasury, 2. 7. 4 Abundabunt autem copia verborum optimorum et compositione et figuris iam non quæsitis sed sponte et ex reposito velut thesauro se offerentibus. (Also Bk. 8 Prooem., 29; and 10. 1. 3.)

Patient study and a diligent use of the pen necessary to enduring success in oratory:

Treasury, 10. 3. 3 Illic radices, illic fundamenta, illic opes velut sanctiore ærario reconditæ.

Passages from the orators and historians, committed to memory, are helpful:

Arma sunt hæc quodammodo præparanda semper, ut iis cum res poscet, utaris. **Weapons,** 2. 1. 12 Also 5. 7. 7

To illustrate the fact that digressions are useful provided they are closely connected with the subject in hand:

Si cohæret et sequitur, non si per vim cuneatur, et quæ natura iuncta erant distrahit. **Wedge,** 4. 3. 4

Precocity not to be desired:

Quare mihi ne maturitas quidem ipsa festinet, nec musta in lacu statim austera sint, sic et annos ferent et vetustate proficient. **Wine making,** 2. 4. 9

C. One Thing without Life is Put for Another with Life

(ἀπὸ δὲ ἀψύχου εἰς ἔμψυχον.)

To urge the necessity of a teacher being well-informed:

Quapropter in primis evitandus et in pueris præcipue magister aridus. **Agriculture,** 2. 4. 8

In denouncing artificialities of style:

Maiore animo adgredienda eloquentia est, quæ si toto corpore valet, unguis polire et capillum reponere non existimabit ad curam suam pertinere. **Man,** 8. Procem., 22

To teach the value of a knowledge of technique in arousing the emotions:

Primum quia nihil intrare potest in adfectus, quod in aure velut quodam vestibulo statim offendit. 9. 4. 10

To illustrate the need of a rhythmic and harmonious balance of periods in an oration:

Non igitur durum sit neque abruptum quo animi velut respirant ac reficiuntur. 9. 4. 62

After treating at length of the matter of prosody:

Totus hic locus non ideo tractatur a nobis, ut oratio, quæ ferri debet ac fluere, dimetiendis pedibus ac perpendendis syllabis consenescat. 9. 4. 112

To prove the value of music as part of the curriculum:

Nature, 1. 10. 13 Quid de philosophis loquor, quorum *fons* ipse Socrates iam senex institui lyra non erubescebat.

In delineating the three styles of oratory, the Attic, Asianic, and Rhodian, and criticising those imitators who proudly called themselves "Atticists":

Quid est igitur, cur in iis demum qui tenui venula per calculos fluunt, Atticum saporem putent, ibi demum thymum redolere dicant? Quos ego existimo, si quod in iis finibus uberius invenerint solum fertilioremve segetem, negaturos Atticam esse, quod plus quam acceperit, seminis reddat. **12. 10. 25**

In dedicating his work to his friend Marcellus Victor:

Physical World, 1. Procem., 6 Quod opus, Marcelle Victor, tibi dicamus quem cum amicissimum nobis tum eximio litterarum amore flagrantem.

In speaking of the utility and glory of rhetorical oratory:

Nonne pulchrum vel hoc ipsum est ex communi intellectu verbisque, quibus utuntur omnes, tantum adsequi laudis et gloriæ, ut non loqui et orare, sed, quod Pericli contigit, fulgurare ac tonare videaris? **2. 16. 19**

The part πάθος plays in an oration and its effect upon the iudex:

River, 6. 2. 6 Æstu fertur, et velut rapido flumini obsequitur.

In describing the different natures of children, and how they should be treated:

Sint quidam, nisi institeris, remissi, quidam imperia indignantur: quosdam continet metus, quosdam debilitat: alios continuatio *extundit*, in aliis plus impetus facit. **Sculpture, 1. 3. 6**

D. A Thing with Life for a Thing without Life

(ἀπὸ ἐμψύχου εἰς ἄψυχον.)

This style of metaphor was conceded to be the most beautiful of the four.

Præcipue ex his oritur mira sublimitas, quæ audaci et proxime periculum translatione tolluntur, cum rebus sensu carentibus actum quendam et animos damus. **Quint., 8. 6. 11**

"Die schönsten metaphern sind diejenigen, durch welche empfindungslosen Dingen Leben und Bewusstsein beigelegt wird." **Volkmann**

In censuring the artificial subtility of the current manuals on rhetoric:

Non plerumque nudæ illæ artes nimia subtilitatis affectatione frangunt atque concidunt quidquid est in oratione generosius et omnem sucum ingenii bibunt et ossa detegunt, quæ ut esse et astringi nervis suis debent sic corpora aperienda sunt. (A two-fold metaphor comparing, on the one hand, the dry rules of rhetoric to some voracious bird, and on the other hand the style or expression to a human frame.) **Animals, 1. Procem., 24**

In speaking of the characteristics of an ideal pupil:

Hunc mordebit objurgatio. **1. 3. 7**

He taboos excessive attention to the choice of words:

Quæ et cursum dicendi refrenat at calorem cogitationis extinguit mora et diffidentia. **8. Procem., 27**

There is a specific style adapted to each kind of composition.

Nec comœdia cothurnis assurgit, nec contra tragœdia socculo ingreditur. **Drama, 10. 2. 22**

To inculcate the principle of education that instruction for the young should be made brief, simple, and interesting:

Eo tempore, quo præcipue alenda ingenia atque indulgentia quadam enutrienda sunt, asperiorum tractatu rerum atteruntur. **Food, 8. Procem., 2**

To illustrate the importance of memory:

Quare et pueri statim, ut præcepi, quam plurima ediscant, et quæcumque ætas operam iuvandæ studio memoriæ dabit, devoret initio tædium illudet scripta et lecta sæpius revolvendi et quasi eundem cibum remandendi. **Food, 11. 2. 41**

The advantage of the use of "partitio" which, as a rule, should not consist of more than three parts:

Military Tactics, 4. 5. 3

Quae sine dubio, si nimium sit multiplex, fugiet memoriam iudicis et turbabit intentionem.

On the expediency of massing at one time your proofs, and at another time using them separately:

5. 13. 11

Plura simul invadimus, si aut tam infirma ut pariter impelli possint, aut tam molesta ut pedem conferre cum singulis non expediat; tum enim toto corpore obnitendum et ut sic dixerim, directa fronte pugnandum est.

There is one disadvantage in a preliminary statement of proofs:

Nature, 4. 5. 4

Propositis enim probationibus omnis in reliquum gratia novitatis præcerpitur.

The importance of diligent writing and reading in producing virility of style:

Navigation, 10. 1. 2

Nam neque solida atque robusta fuerit umquam eloquentia, nisi multo stilo vires acceperit, et citra lectionis exemplum labor ille carens rectore fluit.

To impress upon the future orator that constant use of the pen is a great help to extemporaneous speaking:

10. 7. 28

Ita enim servabitur pondus et innatans illa verborum facilitas in altum reducetur. (Also 7. 1. 44.)

Again expressing himself as opposed to excessive ornamentation:

Trade, 8. 3. 12

Quare quidquid erit sententiis populare, verbis nitidum, figuris iucundum, translationibus magnificum, compositione elaboratum, velut institor quidam eloquentiæ intuendum et pæne pertractandum dabit.

Simplicity preferred to subtility:

Travel, 3. 11. 23

Hæc autem brevior et vel ideo lucidior multo via neque discentem per ambages fatigabit nec corpus orationis in parva momenta ducendo consumet.

Limitations of poetry, owing to metrical exigencies:

10. 1. 29

Quod alligata ad certam pedum necessitatem non semper uti propriis possit, sed depulsa recta via necessario ad eloquendi quædam deverticula confugiat.

II. SIMILES

In regard to this trope, there seems to have been a great diversity of opinion among the ancient rhetoricians.

By some it (εἰκών) was treated as one of the three subdivisions of ὁμοίωσις together with παραβολή (comparison) and παράδειγμα (exemplum). *Cf. Rhetores Græci*, Spengel, vol. iii., p. 106 and p. 200. This classification Cicero (*De Inventione*, i., 307) follows exactly. Another (Greek) rhetor increases the number of these subdivisions to six (Spengel, iii., p., 239).

Still another does not differentiate εἰκών from παραβολή Spengel, i., 419.

ἡ δὲ εἰκὼν ἔστι μὲν ἡ αὐτὴ τῇ παραβολῇ, ἐναργέστερον δὲ ποιεῖ τὸν λόγον, ὥστε μὴ μόνον ἀκούειν, ἀλλὰ καὶ ὁρᾶν δοκεῖν.

Quintilian has a still different classification and subjoins simile to παραβολή which latter he has merged into the general class παράδειγμα (exemplum).

Primas exemplo vires habet similitudo præcipueque illa quæ ducitur citra ullam translationum mixturam ex rebus pæne paribus. **Quint., 5. 11. 22**

Præclare vero ad inferendam rebus lucem repartæ sunt similitudines: quarum aliæ sunt, quæ probationis gratia inter argumenta ponuntur, aliæ ad exprimendam rerum imaginem compositæ. **8. 3. 72**

Cornificius (*Ad Herennium*, iv., 59) disregards these categories entirely and treats similitudo quite independently, making a four-fold division:

(1) Ea sumitur aut ornandi causa; (2) aut probandi; (3) aut apertius dicendi; (4) aut ante oculos ponendi.

Et quomodo quattuor de causis sumitur, item quattuor modis dicitur: per contrarium, per negationem, per brevitatem, per collationem.

Following this treatment, we find:

A. Ornandi Causa Sumitur (per contrarium)

Quintilian was a firm believer in the efficacy of class

instruction as superior to individual or private tutoring, and among the many arguments put forth to substantiate this theory, is the following double simile, the first part of which belongs to the first category (per contrarium), but the second part to the fourth category (per collationem):

Food and Physical World, 1. 2. 14

Non enim vox illa præceptoris ut cœna minus pluribus sufficit, sed ut sol universis idem lucis calorisque largitur.

In teaching the five duties of an orator, viz.: inventio, dispositio, elocutio, memoria, pronuntiatio, and the different views respecting them as expounded by Albutius, Cicero, Dion, Hermagoras, and Theodorus:

Philosophy, 3. 3. 13

Neque elementa recte quis dixerit, alioqui tantum initia erunt, ut mundi vel humor vel ignis, vel materia vel corpora insecabilia.

B. Probandi Causa (per negationem)

Cornificius' example: "Neque equus indomitus, quamvis natura compositus sit, idoneus potest esse ad eas utilitates, quæ desideratur ab equo; neque homo indoctus, quamvis sit ingeniosus ad virtutem potest pervenire."

In the preface to the first book, Quintilian outlining the purpose and content of his treatise, gives a preliminary warning that rules and manuals on art are valueless unless nature assist the youthful aspirant.

Agriculture, Proœm., 26

Quapropter ei cui deerit ingenium, non magis hæc scripta sint quam de agrorum cultu sterilibus terris.

To prove that the teacher can accomplish little for the pupil, without the hearty co-operation of the latter:

2. 9. 3

Sicut frustra sparseris semina nisi illa præmollitus foverit sulcus, ita eloquentia coalescere nequit nisi sociata tradentis accipentisque concordia.

In the interesting discussion as to which contributes the more to proficiency in oratory, native ability or instruction, Quintilian claims that both are necessary, but if one of the two must needs be lacking, natural talent is the more useful,

yet the most perfect orator owes more to education than to nature. To prove his point, he draws again from the cultivation of the soil:

Sicut terræ nullam fertilitatem habendi nihil optimus agricola profuerit, e terra uberi utile aliquid etiam nullo colente nascetur; at in solo fecundo, plus cultor quam ipsa per se bonitas soli efficiet. 2. 19. 2

The two schools of oratory, the one giving almost exclusive attention to the searching after brilliant sayings, the other doffing all fine writing of stylistic purpose like a garment, Quintilian censures equally. To him, whose motto might have been μηδὲν ἄγαν excess of lumina in an oration defeated its own purpose:

Ut in satis omnibus fructibusque arborum nihil ad justam magnitudinem adolescere potest, quod loco, in quem crescat, caret. 8. 5. 26

To prove the importance of the second duty of the orator: "dispositio" (the orderly arrangement of the material of a theme acquired by "Inventio"):

Ut opera exstruentibus satis non est, saxa atque materiam et cetera ædificanti utilia congerere, nisi disponendis eis collocandisque artificum manus adhibeatur: sic in dicendo quamlibet abundans rerum copia cumulum tantum habeat atque congestum, nisi illas eadem dispositio in ordinem digestas atque inter se commissas devinxerit. **Architecture,** 7. Procem., 1

In teaching the respective values to an orator of the three divisions of philosophy: natural, moral, and dialectic, of the last mentioned, he says that though it is extremely helpful in definitions and in unravelling ambiguities, yet too great absorption in this branch of philosophy will prevent the orator from fulfilling gracefully his task, namely, to instruct, to move, and to delight his audience.

Itaque reperias quosdam in disputando mire callidos, cum ab illa cavillatione discesserint, non magis sufficere in aliquo graviore actu quam parvo quædam animalia, quæ in angustiis mobilia campo deprehenduntur. **Biology,** 12. 2. 14

To instruct the future orator in the correct use of the trope

now under discussion (simile), he cites as a good example Cicero, *Pro Cluentio*, 53:

Body, 5. 11. 25 "Ut corpora nostra sine mente ita civitas sine lege suis partibus, ut nervis ac sanguine et membris, uti non potest."

Again enforcing his statement that two many sententiæ are not desirable in an oration:

Dress, 8. 5. 28 Ut affert lumen clavus purpuræ in loco insertus: ita certe neminem deceat intertexta pluribus notis vestis.

To prove the importance of knowing just from what topics arguments may be drawn:

Nature, 5. 10. 21 Nam, ut in terra non omni generantur omnia, nec avem aut feram reperias uti quæque nasci aut morari soleat ignarus, et piscium quoque genera alia planis gaudent alia saxosis, regionibus etiam litoribusque discreta sunt, ita non argumentum undique venit ideoque non passim quærendum est.

One of the proofs presented, that an orator must be a good man, is that a mind tainted with evil and troubled by cares and anxieties, by repentance or the expectation of punishment, cannot at the same time give proper attention to letters:

12. 1. 7 Quis inter hæc litteris aut nulli bonæ arti locus? Non hercule magis quam frugibus in terra sentibus ac rubis occupata.

As a good example of a simile drawn from the proceedings of men, Quintilian gives the following:

Navigation, 5. 11. 26 Ut remiges sine gubernatore sic milites sine imperatore nihil valere.

To prove that all previous study has been of little avail, if it has not equipped the orator with the ability to speak extemporaneously, and to be ready for any emergency:

10. 7. 1 Vix enim bonæ fidei viro convenit auxilium in publicum polliceri, quod præsentissimis quibusque periculis desit; ut intrare portum navis nisi lenibus ventis vecta non possit.

To show that the utmost care should be taken with the training of the child in its earliest years as it is only the rare

exception that is incapable of being taught if proper care be exercised:

Hebetes vero et indocilis non magis secundum naturam homines eduntur quam prodigiosa corpora et monstris insignia, sed hi pauci admodum. **Phenomena, 1. 1. 2**

One of the three specific duties of an orator is to "move" his audience; that he cannot do successfully unless he himself is stirred and filled with the emotions he wishes to arouse:

Nec incendit nisi ignis, nec madescimus nisi humore, nec res ulla dat alteri colorem, quem non ipsa habet. **Physical World, 6. 2. 28**

To show that the brilliant passages so much sought after in his age owe their effect to the dullness of their setting:

Quare, licet hæc et nitere et aliquatenus exstare videantur, tamen et lumina illa non flammæ sed scintillis inter fumum emicantibus similia dixeris; quæ ne apparent quidem, ubi tota lucet oratio, ut in sole sidera ipsa desinunt cerni. **8. 5. 29**

To teach that no amount of care bestowed upon "inventio" will be of any value unless equal attention be given to "dispositio":

Neque enim quamquam fusis omnibus membris statua sit, nisi collocetur, et si quam in corporibus nostris aliorumve animalium partem permutes et transferas, licet habeat eadem omnia prodigium sit tamen. Et artus etiam leviter loco moti perdunt quo viguerunt, usum, et turbati exercitus sibi ipsi sunt impedimento. **Statuary, 7. Procem., 2, Physiology**

In tracing the origin of oratory, to prove that it did not arise with the first attempt of man to defend himself, but rather that it started with an accusation:

Cum præsertim accusatio præcedat defensionem; nisi quis dicet, etiam gladium fabricatum ab eo prius, qui ferrum in tutelam sui quam qui in perniciem alterius comparavit. **Military Tactics** **Weapons, 3. 2. 2**

C. Apertius Dicendi (per brevitatem)

Cornificius' example: "In amicitia gerenda sicut in certa-

mine currendi, non ita convenit exerceri, ut quoad necesse sit, venire possis sed ut productus studio et viribus ultra facile procurras."

In his preface, Quintilian explains that he intends to commence at the very beginning of the science of education, contrary to the practice adopted by the majority of writers on subjects of this nature, who ignore the work of the grammaticus and deal exclusively with that of the rhetor, thinking that the elementary work is necessary yet it affords too little opportunity for the display of their talents:

Architecture, 1. Procem., 4 Ut operum fastigia spectantur, latent fundamenta.

In teaching the three parts of language, the period (περίοδος, circuitus), the member (κῶλον, membrum), the comma (κόμμα, incision), to illustrate the relative importance of the member:

Body, 9. 4. 123 Membrum, "O callidos homines," perfectum est sed remotum a ceteris, vim non habet, ut per se, manus, et pes et caput.

The orator should aim to excel in all accomplishments pertaining to his art.

Music, 2. 8. 15 Nam sicut cithara ita oratio perfecta non est nisi ab imo ad summum omnibus intenta nervis consentiat.

To confute the impression that the uneducated orator speaks the more forcefully, and that education detracts:

Wine, 2. 12. 8 Nihilominus confitendum est etiam detrahere doctrinam aliquid, ut limam rudibus et cotes hebetibus et vino vetustatem, sed vitia detrahit atque eo solo minus est, quod litteræ perpolierunt, quo melius.

To illustrate the relative difficulties of accusatio and defensio:

Wounds, 5. 13. 3 Quamquam ut, quod sentio, semel finiam, tanto est accusare quam defendere, quanto facere quam sanare vulnera facilius.

D. Ante Oculos Ponendi Negotii Causa (per collationem)

To make it perfectly apparent that the early years of a

child are not to be wasted but that the memory should be stored with the elements of things that will prove helpful in later years:

Atque eo magis, quod minora etiam facilius minores percipiunt, et ut corpora ad quosdam membrorum plexus formari nisi tenera non possunt: sic animos quoque ad pleraque duriores robur ipsum facit. **Anatomy, 1. 1. 22**

With regard to dispositio, to make more clear the necessity of the logical arrangement of the points in an oration:

Huius ipsius particulæ aliquod initium fecerit deinde proxima subnectens struxerit orationem ut pars hominis est manus, eius digiti, illorum quoque articuli. **7. 10. 7**

To show the need of the employment, at times, of the trope, hyperbaton (the violent displacement of words):

Differenda igitur quædam et præsumenda, atque ut in structuris lapidum impolitorum loco, quo convenit, quodque ponendum. **Architecture, 8. 6. 63**

To illustrate the advantage to the orator of reading poetry for relaxation and refreshment:

Ne carmine quidem ludere contrarium fuerit; sicut athletæ, remissa quibusdam temporibus ciborum atque exercitationum certa necessitate, otio et iucundioribus eduliis reficiuntur. **Athletics, 10. 5. 16**

The element of πάθος should be used sparingly, and with great care:

Nam in parvis quidem litibus has tragœdias movere tale est, quasi si personam Herculis et cothurnos aptare infantibus velis. **Drama, 6. 1. 36**

Individuality to be encouraged and fostered:

Nam quid illa miserius lege velut præformatas infantibus litteras persequentium, et ut Græci dicere solent, quem mater amictum dedit, sollicite custodientium. **Dress, 5. 14. 31**

To bring vividly before the eye the incongruities resulting from a disregard of the maxim to speak as befits the occasion:

Ut monilibus et margaritis ac veste longa, quæ sunt ornamenta feminarum, deformentur viri; nec habitus triumphalis, quo nihil excogitari potest augustius, feminas deceat.

11. 1. 3

After defining the extensive scope of oratory, which has been made by Aristotle to embrace the three classes, judicial, deliberative, and demonstrative, he takes exception to the expression (as used by some) of "instrument of oratory," as a misnomer, since it is the artifex and not the art that needs the tool (in the case of the orator, a well-stored mind, a good memory, graceful delivery).

Neque enim scientia desiderat instrumentum; sed ille artifex, ut cælator cælum et pictor penicilla.

Engraving, 2. 21. 24

Reading, rereading, and reflection upon the writings of the best authors, necessary to strengthen the judgment, taste, and style of the youthful orator:

Repetamus autem et tractemus, et cibos mansos ac prope liquefactos demittimus, quo facilius digerantur: ita lectio non cruda sed multa iteratione mollita et velut confecta memoriæ imitationique tradatur.

Food, 10. 1. 19

Quintilian, in his scheme of education, even gives instruction as to the choice of the nurse, in whose presence, the young child will naturally spend much of his time, and whose language he will, of necessity, imitate:

Et natura tenacissimi sumus eorum, quæ rudibus annis percepimus, ut sapor, quo nova imbuas, durat, nec, lanarum colores, quibus simplex ille candor mutatus est, elui possunt.

Fuller's Art, 1. 1. 5

Et hæc ipsa magis pertinaciter hærent, quo deteriora sunt.

To illustrate the advantage to beginners of diligent and careful use of the pen:

Paulatim res facilius se ostendunt, verba respondebunt, compositio prosequetur, cuncta denique ut in familia bene instituta in officio erunt.

Home, 10. 3. 10

In giving instruction in the use of similes:

Ut, si animum dicas excolendum, similitudine utaris terra

quæ neglecta spinas ac dumos, culta frustus creat; aut si ad curam rei publicæ horteris, ostendas, apes etiam formicasque, non modo muta sed etiam parva animalia, in commune tamen laborare. **Husbandry, 5. 11. 24**

Instead of having the exordium followed immediately by the narratio, at times, it is well to answer certain charges first, especially,

Quotiens non repellendum tantum erit crimen sed etiam transferendum, ut prius his defensis velut initium sit alium culpandi narratio, ut in armorum ratione antiquior cavendi quam ictum inferendi causa est. **Military Tactics, 4. 2. 26**

Quintilian records the psychological observation that the pen rejoices in seclusion and shrinks from intruders, whereas in extemporaneous speaking enthusiasm is kindled by a large audience:

ut miles concentu signorum. **10. 7. 16**

The orator should acquaint himself with the other side of the case:

Debent ergo oratori sic esse adversariorum nota consilia ut hostium imperatori. **12. 1. 35**

Quintilian does not agree with those who say that it is a waste of time and labor to attempt to teach the very young:

Nam contra plures reperias et faciles in excogitando et ad discendum promptos. Quippe id est homini naturale; ac sicut aves ad volatum, equi ad cursum, ad sævitium feræ gignuntur: ita nobis propria est mentis agitatio atque sollertia unde origo animi cælestis creditur. **Nature, 1. 1. 1**

In his valuable summary of the classes of literature, he pays tribute to the "father of Roman poetry":

Ennium sicut sacros vetustate lucos adoremus, in quibus grandia et antiqua robora iam non tantam habent speciem quantam religionem. **10. 1. 88**

Skill in speaking extemporaneously absolutely necessary to an orator, for often the entire case is suddenly changed:

Atque ut gubernatori ad incursus tempestatum sic agenti ad varietatem causarum ratio mutanda est. **Navigation 10. 7. 3**

Quintilian avails himself of every opportunity offered to

censure the extravagant use of lumina so characteristic of Silver Latinity:

Sententiæ quoque ipsæ quas solas petunt, magis eminent, cum omnia circa illas sordida et abiecta sunt, ut lumina non inter umbras quemadmodum Cicero dicit sed plane in tenebris clariora sunt.

Physical World, 2. 12. 7

If the requisite amount of study has been expended, facility of expression must needs follow:

Si præparata vis dicendi fuerit: erunt in officio sic ut non requisita respondere sed ut semper sensibus inhærere videantur atque eos ut umbra corpus sequi.

8 Procem., 30

Perspicuity necessary to the pleader, so that too great a strain may not be put upon the judge's attention.

Nisi tam clara fuerint, quæ dicemus, ut in animum eius oratio, ut sol in oculos, etiamsi in eam non intendatur, incurrat.

8. 2. 23

To teach that perspicuity is one of the first requisites of a good style:

Nam tumidos et corruptos et tinnulos et quocumque alio cacozeliæ genere peccantes certum habeo non virium sed infirmitatis vitio laborare, ut corpora non robore, sed valetudine inflantur, et recto itinere lassi plerumque devertunt.

Physiology, 2. 3. 9

To illustrate the principle of education that instruction should be made simple and interesting for the young.

Quin ipsis quoque doctoribus hoc esse curæ velim, ut teneras adhuc mentes nutricum mollius alant et satiari velut quodam iucundioris disciplinæ lacte patiantur, erit illud plenius interim corpus, quod mox adulta æstas adstringat.

2. 4. 5

Instruction given should not transcend the powers of the pupil, either in content or extent.

Nam ut vascula oris angusti superfusam humoris copiam respuunt, sensim autem influentibus vel etiam instillatis complentur, sic animi puerorum quantum excipere possint videndum est.

Psychology, 1. 2. 28

Again to prove that instruction should be adapted to conform to the mental equipment of the pupil:

Hunc disertum præceptorem prudentem quoque et non ignarum docendi esse opertebit summittentem se ad mensuram discentis, ut velocissimus quoque, si forte iter cum parvulo faciat, det manum et gradum suum minuat, nec procedat ultra quam comes possit. 2. 3. 7

The orator should strive, in his delivery, to maintain both evenness and variation:

Ars porro variandi cum gratiam præbet ac renovat aures, tum dicentem ipsa laboris mutatione reficit, ut standi, ambulandi, sedendi, iacendi vices sunt nihilque eorum pati unum diu possumus. 11. 3. 44

At times, it will be well to take up the arguments presented by the opposite side singly and refute them one by one instead of *en masse:*

Ut, si vel maxima flumina in rivos diducantur, qualibet transitum præbent. Rivers, 5. 13. 13

To refute those who claim that the primitive style of expression, devoid of all art, is the more natural and forceful:

Ceterum quanto vehementior fluminum cursus est prono alveo ac nullas moras obiciente quam inter obstantia saxa fractis aquis ac reluctantibus, tanto, quæ conexa est et totis viribus fluit, fragosa atque interrupta melior oratio. 9. 4. 7

Dialectics must not figure too prominently in an oration which needs rather vim, animation, and charm to interest, move, and delight the hearer:

Ut vis amnium maior est altis ripis multoque gurgitis tractu fluentium quam tenuis aquæ et obiecta lapillorum resultantis. 12. 2. 11

After explaining the three kinds of style, subtile (ἰσχνόν), grande atque robustum (ἀδρόν), medium, or floridum (ἀνθηρόν), Quintilian, as usual, preferring the mediocritas aurea, gives most praise to the middle style:

Medium hic modus et translationibus crebrior, et figuris erit iucundior, egressionibus amœnus, compositione aptus, sententiis dulcis, lenior tamen ut amnis lucidus quidem, sed virentibus utrimque ripis inumbratus (*cf.* Plato's Phædrus and Cicero, De Oratore, 1. 29). 12. 10. 60

In the narratio the golden mean must be preserved as regards length and it must be made as interesting as possible:

Roads, 4. 2. 46

Nam et fallit voluptas et minus longa quæ delectant videntur, ut amœnum ac molle iter, etiamsi est spatii amplioris, minus fatigat quam durum aridumque compendium.

4. 5. 22

In some cases the partitio is effectual in adding clearness and pleasure to the oration.

Reficit quoque audientem certo singularum partium fine, non aliter, quam facientibus iter multum detrahunt fatigationis notata in inscriptis lapidibus spatia.

At other times, it is not expedient to set forth the several topics to be discussed, beforehand:

Surgery, 4. 5. 5

Nam est non numquam dura propositio, quam iudex si providit non aliter præformidat, quam qui ferrum medici prius quam curetur aspexit.

To illustrate the principle of education: to proceed step by step from the known to the unknown:

Viticulture, 1. 2. 26

Vix enim se prima elementa ad spem tollere effingendæ, quam summam putant, eloquentiæ audebunt: proxima amplectuntur magis, ut vites arboribus applicitæ inferiores prius apprehendendo ramos in cacumina evadunt.

There can be given no definite rule for the treatment of the narratio and the handling of proofs for the defense:

Wounds, 4. 2. 84

Ut erit volnus, ita vel curandum protinus, vel si curatio differri potest, interim deligandum.

In trying to eradicate the taste for inordinate display in composition:

Zoölogy, 12. 10. 76

Lucent hæc citra solem, ut quædam exigua animalia igniculi videntur in tenebris.

In all educational steps, follow Nature:

12. 11. 13

Nam ut aqua piscibus, ut sicca terrenis, circumfusus nobis spiritus volucribus convenit ita certe facilius esse oportebat secundum naturam quam contra eam vivere.

III. COMPARISONS OR PARALLELS (παραβολαί)

Quintilian (5. 11. 1) makes very little difference between

similes and comparisons: nostri fere similitudinem vocare maluerunt, quod ab illis παραβολή dicitur: again (5. 11. 23), nam παραβολή, quam Cicero collationem vocat, longius res quæ comparentur repetere volet, neque hominum modo inter se opera similia spectantur sed et a mutis atque etiam inanimis interim comparatio huiusmodi ducitur.

As an example of this trope he cites: cuius est generis illud Augusti, qui militi libellum timide porrigenti, "Noli," inquit, "tam quam assem elephanto des."

The categories of the ancient rhetoricians differ somewhat on this point: Aristotle, considering it a species of exemplum (παράδειγμα), Victorinus, Beda, and others treat it as one of the three subdivisions of simile: εἰκών, παραβολή, παράδειγμα. This classification is the one adopted by Cicero in his torso "De Inventione."

Following Quintilian (8. 3. 77), In omni autem parabole aut (1) præcedit similitudo, res sequitur, aut (2) præcedit res et similitudo sequitur, (3) sed interim libera et separata est, (4) interim quod longe optimum est, cum re, cuius est imago, connectitur, collatione invicem respondente, quod facit redditio contraria, qua antapodosis dicitur, we find:

A. Præcedit Similitudo, Res Sequitur

(*a*) Hominum inter se opera similia spectantur.

To assist him in inculcating the principle that virility of expression must be the aim of the orator:

An vero statuarum artifices pictoresque clarissimi, cum corpora quam speciosissima fingendo pingendoque efficere cuperent, numquam in hunc ceciderunt errorem, ut Bagoam aut Megabyzum aliquem in exemplum operis sumerent sibi, sed Doryphoron illum aptum vel militiæ vel palæstræ, aliorum quoque iuvenum bellicosorum et athletarum corpora decora vere existimarunt: nos, qui oratorem studemus effingere, non arma, sed tympana eloquentiæ demus? Art, 5. 12. 21

In accordance with the plan delineated in the Procœmium of Book I., in which he proposed to treat, in the first book, of the matters preceding the work of the rhetor, in the second,

the work of the rhetor (the elements of rhetoric), in the third, fourth, fifth, sixth, and seventh, inventio and dispositio, in the eighth, ninth, tenth, and eleventh, style, memory, and delivery, and in the twelfth, the professional lawyer,—here, in the opening of the tenth book, he has reached that point in his treatise where he feels that the orator has been fully instructed, but now must be taught how to apply this knowledge to the best advantage:

Nos non, quomodo sit instituendus orator, hoc loco dicimus (nam id quidem aut satis aut certe uti potuimus dictus est) sed athleta, qui omnes iam perdidicerit a præceptare numeros, quo genere exercitationis ad certamina præparandus sit; igitur eum, qui res invenire et disponere sciet, verba quoque et eligendi et conlocandi rationem perceperit, instruamus, qua ratione quod didicerit facere quam optime, quam facillime possit.

Athletics, 10. 1. 4

To prove that the art of oratory arose from observation.

Homines enim sicut in medicina, cum viderent alia salubria alia insalubria, ex observatione eorum effecerunt artem; ita cum in dicendo alia utilia, alia inutilia deprehenderent, notarunt ea ad imitandum vitandumque, et quædam secundum rationem eorum adiecerunt ipsi quoque: hæc confirmata sunt usu, tum, quæ sciebat quisque docuit.

Medicine, 3. 2. 3

This parallel might be placed equally well in the fourth category as the balance or correspondence (ἀνταπόδοσις) is clearly perceptible.

To prove that the orator must use the utmost caution and keenness in cross-examining his opponent:

Nam ut medicis non apparentia modo vitia curanda sunt, sed etiam invenienda quæ latent sæpe ipsis ea, qui sanandi sunt, occulentibus, ita advocatus plura, quam ostenduntur aspiciat.

12. 8. 10

To illustrate the necessity of earnestness of purpose on the part of the orator, who is not to be led away by the desire of praise:

Nam ut gerentibus bella non semper exercitus per plana et amœna ducendus est, sed adeundi plerumque asperi col-

les, expugnandæ civitates quamlibet præcisis impositæ rupibus aut operum mole difficiles, ita oratio gaudebit quidem occasione lætius decurrendi et æquo congressa campo totas vires populariter explicabit. **Military Tactics, 12. 9. 2**

To illustrate the relative value of dialectics to an orator:

Ut palæstrici doctores illos, quos numeros vocant, non idcirco discentibus tradunt, ut iis omnibus ii qui didicerint in ipso luctandi certamine utantur, sed ut subsit copia illa, ex qua unum aut alterum, cuius se occasio dederit, efficiant ita hæc pars dialectica est utilis sæpe et finitionibus, etc. **Palæstra, 12. 2. 12**

(*b*) Parallel drawn from animals without speech (a mutis).

To prove the need of a knowledge of many subjects to form the perfect orator:

Muta animalia mellis illum inimitabilem humanæ rationi saporem vario florum ac sucorum genere perficiunt: nos mirabimur, si oratio, qua nihil præstantius homini dedit providentia, pluribus artibus egeat? **Bees, 1. 10. 7**

(*c*) Parallels drawn from inanimate objects (ab inanimis).

To illustrate the part that figurative language plays in an oration:

Namque ut in armorum certamine adversos ictus et rectas ac simplices manus cum videre tum etiam cavere ac propulsare facile est, aversæ tectaeque minus sunt observabiles, et aliud ostendisse, quam petas, artis est: sic oratio quæ astu caret, pondere modo et impulsu prœliatur. Simulanti variantique conatus in latera atque in terga incurrere datur et arma avocare et velut nutu fallere. **Fencing, 9. 1. 20**

To refute those who found fault with Cicero's style (notably Brutus), who claimed that the pure so-called Attic oratory was more natural and therefore preferable:

Cur vites coercemus manu? cur eas fodimus? rubos arvis excidimus? terra et hos generat; mansuefacimus animalia indomita nascuntur. **Husbandry, 9. 4. 5**

Verum id est maxime naturale, quod fieri natura optime

patitur. Fortius vero quid incompositum potest esse quam vinctum et bene collocatum?

To answer the question whether oratory is an art?

Nam qui est adeo non ab eruditione modo sed a sensu remotus hominis, ut fabricandi quidem et texendi et e luto vasa ducendi artem putet rhetoricen autem maximum ac pulcherrimum opus in tam sublime fastigium existimet sine arte venisse?

Manufacturing, 2. 17. 3

To illustrate the orator's need of extensive knowledge:

Antidotos quidem atque alia, quæ oculis aut vulneribus medentur, ex multis atque interim contrariis quoque inter se effectibus componi videmus, quorum ex diversis fit una illa mixtura, quæ nulli eorum similis est, quibus constat, sed proprias vires ex omnibus sumit.

Medicine, 1. 10. 6

In an oration, attention should be paid to the proper application of the rules of rhythm and to the appropriate modulation of the voice:

In certaminibus sacris non eadem ratione concitant animos ac remittunt; non eosdem modos adhibent, cum bellicum est canendum et cum posito genu supplicandum est; nec idem signorum concentus est procedente ad prœlium exercitu, idem receptui carmen. Quodsi numeris ac modis inest quædam tacita vis: in oratione vehementissima.

Music, 9. 4. 11

B. Res Præcedit, Similitudo Sequitur

(a) Parallels drawn from the proceedings of man.

In censuring ματαιοτεχνία, the idle imitation of art, he uses, to illustrate his point, what doubtless the ancient grammarians would have called παράδειγμα (exemplum).

Qualis illius fuit, qui grana ciceris ex spatio distanti missa in acum continuo et sine frustratione inserebat, quem cum spectasset Alexander donasse dicitur eiusdem leguminis modio, quod quidem præmium fuit illo opere dignissimum.

Archery, 2. 20. 3

To illustrate how the teacher should study the various minds

of his pupils and develop them in accordance with their natural proclivities:

Sic discernet hæc dicendi magister, quomodo palæstricus ille cursorem faciet aut pugilem aut luctatorem aliudve quid ex his, quæ sunt sacrorum certaminum. (Olympian, Isthmian, and Delphian.) **Athletics, 2. 8. 7**

Yet instruction should not be narrow and limited exclusively to their particular abilities: but their weak points with due care may be made equal to their strong ones:

Nam licet sit aliquam in partem pronior ut necesse est, ceteris tamen non repugnabit, atque ea cura paria faciet iis in quibus eminebat, sicut ille exercendi corpora peritus non si docendum pancratiasten pugno ferire vel calce tantum aut nexus modo atque in his certos aliquos docebit, sed omnia quæ eius certaminis. **2. 8. 13**

Among the instructions given for composition, Quintilian advises rereading the last paragraph written, before jotting down the new thought.

Quod in certamine saliendi fieri videmus, ut conatum longius petant, et ad illud quo contenditur, spatium cursu ferantur; utque in iaculando bracchia reducimus et expulsuri tela nervos retro tendimus. **Athletics, 10. 3. 6**

Quintilian is very emphatic in his insistence upon the importance of training the memory (the fourth duty of an orator: inventio, dispositio, elocutio, memoria, and pronuntiatio), by daily learning by heart passages from the best authors, gradually increasing in length. The passages set for practice should be more difficult than any they might use in actual pleading:

Ut athletæ ponderibus plumbeis assuefaciunt manus, quibus vacuis et nudis, in certamine utendum est. **11. 2. 42**

Citing the objection of the self-styled Atticists, to those who have added something of eloquence to the natural style of Cato and the Gracchi:

Sicut athletarum corpora, etiamsi validiora fiant exercitatione et lege quadam ciborum non tamen esse naturalia atque ab illa specie, quæ sit concessa hominibus, abhorrere. **12. 10. 41**

Quintilian, contrary to Rousseau, would have the child learn in his tender years as much as possible of the mechanical elements of studies, so necessary for maturer work:

Et patientior est laboris natura pueris quam iuvenibus. Videlicet, ut corpora infantium nec casus, quo in terram totiens deferuntur, tam graviter afflictet nec illa per manus et genua reptatio nec post breve tempus continui lusus et totius diei discursus, quia pondus illis abest nec sese ipsi gravant.

Child-Study, 1. 12. 10

One of the several reasons alleged, why oratory cannot be called an art is that it is arrayed against itself; to confute this statement, Quintilian refers to the gladiator, the pilot, and the general:

Nec, si pugnent inter se, qui idem didicerunt idcirco ars, quæ utrique tradita est, non erit; alioqui nec armorum, quia sæpe gladiatores sub eodem magistro eruditi inter se componuntur; nec gubernandi, quia navalibus prœliis gubernator est gubernatori adversus; nec imperatoria, quia imperator cum imperatore contendit.

Combats, 2. 17. 33

To prove that oratory is a virtue despite the objection of some that it is practised sometimes by wicked men:

Latro pugnabit acriter, virtus tamen erit fortitudo; et tormenta sine gemitu feret malus servus, tolerantia tamen doloris laude sua non carebit.

Fortitude, 2. 20. 10

To refute those who claim that young children should not be taught several branches of learning at the same time:

Cur non idem suademus agricolis: ne arva simul et vineta et oleas et arbustum colant; ne pratis et pecoribus et hortis et alvearibus avibusque accommodent curam?

Husbandry, 1. 12. 7

To illustrate the principle that children's mistakes should not be corrected with severity:

Quod etiam rusticis notum est, qui frondibus teneris non putant adhibendam esse falcem, quia reformidare ferrum videntur et nondum cicatricem pati posse.

2. 4. 11

To prove that imitation is a very important factor in the development of the child:

Sic musici vocem docentium, pictores opera priorum, rustici probatam experimento culturam in exemplum intuentur. 10. 2. 2

To improve the faculty of speaking extemporaneously, a diligent use of the pen is necessary in order to foster depth of thought and to remove trivialities:

Sicut rustici proximas vitis radices amputant, quæ illam in summum solum ducunt, ut inferiores penitus descendendo firmentur. 10. 7. 28

Though imitation is necessary, yet no advance would be made unless we aim to improve upon what we imitate:

Nihil in poetis supra Livium Andronicum, nihil in historiis supra Pontificum annales haberemus; ratibus adhuc navigaretur; non esset pictura, nisi quæ lineas modo extremas umbræ, quam corpora in sole fecissent, circumscriberet. **Literature,** 10. 2. 7

To answer the charges of those who deny that oratory is useful inasmuch as it is used by some for evil purposes:

Quo quidem modo nec duces erunt utiles nec magistratus nec medicina nec denique ipsa sapientia. **Magistrates,** 2. 16. 5

Nam et dux Flaminius et Gracchi, Saturnini, Glauciæ gessere magistratus, et in medicis venena et in his, qui philosophorum nomine male utuntur, gravissima non numquam flagitia deprehensa sunt.

One of the assertions made by those who deny that oratory is an art is that the pleader does not know whether the case he is supporting is true or not:

Ne medicus quidem, an dolorem capitis habeat qui hoc se pati dicet; curabit tamen, tanquam id verum sit, et erit ars medicina. **Medicine,** 2. 17. 39

In his handling of the case, the pleader should study the countenance of the judex, and taking his cue from the expression proceed accordingly:

Faciunt hoc medici quoque, ut remedia proinde perseverent adhibere vel desinant, ut illa recipi vel respui vident. 6. 4. 19

Judicious questioning and testing of the pupil to develop

his powers of discrimination will be of more value than many rules and manuals:

Sicut de re militari quamquam sunt tradita quædam præcepta communia, magis tamen proderit scire, qua ducum quisque ratione, in quali re, tempore, loco sit sapienter usus aut contra.

Military Tactics, 2. 5. 15

In the "partitio" or summary of the headings to be treated most advocates hestitate to set forth more than one phase of the case to be defended, or attacked, or in other words, to assume more than one position with regard to the facts of the case.

Ut certa manus uno telo possit esse contenta: incerta plura spargenda sunt, ut sit et fortunæ locus.

4. 5. 15

Skill in "dispositio" or the logical arrangement of points in an oration, the importance of which cannot be overestimated, depends not upon precepts but upon the keenness of observation and natural ability of the orator.

Hæc est velut imperatoria virtus copias suas partientis ad casus prœliorum, retinentis partes per castella tuenda custodiendasve urbes, repetendos commeatus, obsidenda itinera, mari denique ac terra dividentis.

10. 7. 13

To illustrate the fact that a successful orator must have a knowledge of civil law:

Nisi forte imperatorem quis idoneum credit in prœliis quidem strenuum et fortem et omnium, quæ pugna poscit, artificem, sed neque delectus agere nec locum capere castris scientium.

12. 3. 5

While treating of the subject of argumentation, he criticises those who neglect the use of proofs introduced according to the rules of art.

Neque aliter quam ii, qui traduntur a poetis gustu cuiusdam apud Lotophagos graminis et Sirenum cantu deleniti voluptatem saluti prætulisse.

Mythology, 5. 8. 1

To answer those denying that oratory is an art in that it does not always gain its point or reach its goal, which, according to their definition that the aim of oratory is to persuade, may be true, but according to Quintilian's that the aim is to speak well, is not applicable:

Nam et gubernator vult salva nave in portum pervenire, si tamen tempestate fuerit abreptus non ideo minus erit gubernator dicetque notum illud, "Dum clavum rectum teneam." **Navigation, 2. 17. 24,**

Et medicus sanitatem ægro promittit; si tamen aut valetudinis vi aut intemperantia ægri aliove quo casu summa non contingit, dum ipse omnia secundum rationem fecerit, medicinæ fine non excidet. **(Medicine), 2. 17. 25**

A different style of composition is to be used in the several parts of an oration; in the exordium the utmost care must be exercised to have it simple, natural and fluent, for any confusion or false step in the procemium is a most serious offense:

Pessimus certe gubernator, qui navem, dum portu egreditur, impegit. **Navigation, 4. 1. 61**

Quintilian oddly justifies the orator for assenting to false statements on the ground that he himself is undeceived, and after citing two examples from history—that of Hannibal's deception when hemmed in by Fabius, and that of Theopompus, the Spartan, who eluded his captors by donning his wife's mantle—compares the orator, who resorts to such a ruse, to the artist:

Pictor, cum vi artis suæ efficit, ut quædam eminere in opere, quædam recessisse credamus, ipse ea plana esse non nescit. **Painting, 2. 17. 21**

Our author does not approve of the practice of writing the procemium last:

Nam nec pingere quisquam aut fingere coepit a pedibus, nec denique ars ulla consummatur ibi, unde oriendum est.

It is impossible to teach all the niceties of arrangement; these the orator must learn from his own observations, study, and practice.

Nam quis pictor omnia, quæ in rerum natura sunt, adumbrare didicit ? sed percepta semel imitandi ratione assimulabit, quidquid acceperit. **7. 10. 9**

Quis non faber vasculum aliquod, quale numquam viderat fecit?

In taking up the last study of the orator, pronuntiatio, Quintilian warns against monotony in delivery:

Ut, qui singulis pinxerunt coloribus, alia tamen eminentiora alia reductiora fecerunt, sine quo ne membris quidem suas lineas dedissent.

11. 3. 46

In his arraignment of the current preference for distorted and far-fetched figures of language:

Illa vero, quæ utcunque deflexa sunt tamquam exquisitiora miramur; non aliter quam distortis et quocumque modo prodigiosis corporibus apud quosdam maius est pretium quam his, quæ nihil ex communi habitu boni perdiderunt.

Phenomena, 2. 5. 11

In reply to those who say that rhetoric is not an art because it does not know whether what is asserted is true:

Ne hi quidem, qui ignem aut aquam aut quattuor elementa aut corpora insecabilia esse, ex quibus res omnes initium duxerint, tradunt, nec qui intervalla siderum et mensuras solis ac terræ colligunt; disciplinam tamen suam artem vocant.

Philosophy, 2. 17. 38

To substantiate his theory that the best possible teachers should be procured for the youngest children, in contradiction to those who claim that the best-equipped teachers are not able to teach successfully the very young:

Nisi forte Iovem quidem Phidias optime fecit, illa autem, quæ in ornamentum operis eius accedunt, alius melius elaborasset.

Sculpture, 2. 3. 6

(b) Parallels drawn from animals without speech.

To illustrate his method of teaching how to compose by both pointing out, by example, the right way to build up an oration, and carefully correcting the efforts of the pupils. They should be given every encouragement to do independent work, always being gently led back when they have gone astray.

Cui rei simile quiddam facientes aves cernimus, quæ teneris infirmisque fetibus cibos ore suo collatos partiuntur; at cum visi sunt adulti, paulum egredi nidis et circumvolare sedem illam præcedentes ipsæ docent, tum expertas vires libero cœlo suæque ipsorum fiduciæ permittunt.

Birds, 2. 6. 7

The transition from the school of the rhetor to actual

pleading in the forum should be made as easy as possible by starting with a very simple and favorable case:

Ferarum ut catuli molliore præda sagi- nantur. **Wild Animals, 12. 6. 6**

(*c*) Parallels drawn from inanimate objects.

To illustrate that change and recreation are absolutely necessary in the instruction of the young:

Ea quoque, quæ sensu et anima carent, ut servare vim suam possint, velut quiete alterna retenduntur. **Plant-Life, 1. 3. 8**

To answer those who pride themselves on their preference for the pre-Ciceronian style of oratory:

Quorum si fieri nihil melius licebat, ne domibus quidem casas aut vestibus pellium tegmina aut urbibus montes ac silvas mutari oportuit. **Architecture, 9. 4. 4**

In the arrangement of words in a Latin sentence, although it is best to put the verb last, yet this practice must yield to the necessities of rhythm, and all words must be placed where they fit in most harmoniously:

Sicut in structura saxorum rudium etiam ipsa enormitas invenit, cui applicari et in quo possit insistere. **9. 4. 27**

To prove the value of having at one's command a collection of "communes loci":

Quæ qui pertinere ad orationem non putabit, is ne statuam quidem inchoari credet, cum eius membra fundentur. **Art, 2. 1. 12**

Although a knowledge of the rules of oratory is necessary, yet these are not to be considered hard and fixed and not to be deviated from; but two things must always be regarded, what is becoming and what is expedient; and this often demands a departure from the usual order.

Ut in statuis atque picturis videmus variari habitus, vultus, status. Nam recti quidem corporis vel minima gratia est. Here follows a very long and interesting digression on the subject of art, commenting on the beauty of Myron's discobolos and the tableau of the sacrifice of Iphigenia at Aulis. **2. 13. 8**

In discoursing on the material of oratory in answer to those

who say that oratory has no specific material because it is multiform:

Et aliæ quoque artes minores habent multiplicem materiam, velut architectonice, namque ea in omnibus, quæ sunt ædificio utilia, versatur, et cælatura, quæ auro, argento, ære, ferro opera efficit. Nam sculptura eitam lignum, ebur, marmor, vitrum, gemmas, præterea quæ supra dixi, complectitur.

Art, 2. 21. 8

In his literary critique, giving the reason why he omits so many authors of note, he says that while the orator is in the making, the mind is to be cultured and the matter and manner of the best is to be caught by much reading rather than a reading of many, and then when strength is assured, those others may be reverted to.

Quod in cœnis grandibus sæpe facimus, ut, cum optimis satiati sumus, varietas tamen nobis ex vilioribus grata sit.

Foods, 10. 1. 57

In answer to those who deny that oratory is an art because it was in use before the art arose:

Aut tollatur medicina, quæ ex observatione salubrium atque his contrariorum reperta est, et, ut quibusdam placet, tota constat experimentis; nam et vulnus deligavit aliquis, antequam hæc ars esset, et febrem quiete et abstinentia, non quia rationem videbat, sed quia id valetudo ipsa cœgerat, mitigavit.

Medicine, 2. 17. 9

Nec fabrica sit ars, casas enim primi illi sine arte fecerunt; nec musica, cantatur ac saltatur per omnes gentes aliquo modo.

Music

C. Parallels that Are Independent or Separate.

(*a*) Drawn from the proceedings of man:

To illustrate the relative parts that nature and education play in the consummation of the orator:

Sicut terræ nullam fertilitatem habenti nihil optimus agricola profuerit, e terra uberi utile aliquid etiam nullo colente nascetur, at in solo fecundo plus cultor quam ipsa per se bonitas soli efficiet.

Agriculture, 2. 19. 3

Quintilian has said so much against effeminate ornamentation that he fears lest some may count him a foe to all cultured speaking, but it is the ornamentation which makes for strength that he desires to teach:

Pulcher aspectu sit athleta, cuius lacertos exercitatio expressit; idem certamini paratior. Numquam mera species ab utilitate dividitur. **Athletics**

To prove that those are wrong who claim that the untrained are more forceful orators than the educated:

Nam et gladiator, qui armorum inscius in rixam ruit, et luctator, qui totius corporis nisu in id, quod semel invasit, incumbit, fortior ab his vocatur; cum interim et hic frequenter suis viribus ipse prosternitur, et illum vehementis impetus excipit adversarii mollis articulus. **Gladiatorial Combats, 2. 12. 2**

(*b*) Parallels drawn from the lower animals:

To prove the utility of oratory and our duty in cultivating this divine gift, Quintilian enters into a long digression, setting forth the various characteristics in which the lower animals excel man, and the purpose of the Great Designer in elevating, by the faculty of speech alone, the human race above the dumb creatures, which in certain respects are so intelligent:

Nam et mollire cubilia et nidos texere et educare fetus et excludere quin etiam reponere in hiemen alimenta, opera quædam nobis inimitabilia (qualia sunt ceterarum ac mellis) efficere, nonnullius fortasse rationis est sed quia carent sermone, quæ id faciunt, muta atque irrationalia vocantur. **Birds, 2. 16. 16 Bees**

To illustrate that both beauty and strength of expression are secured by removing all superfluous phrases:

Decentior equus, cuius astricta ilia, sed idem velocior. **Horse, 8. 3. 9**

(*c*) Parallels drawn from inanimate objects:

Beauty, to appeal to Quintilian, must be coupled with utility:

An ego fundum cultiorem putem, in quo mihi quis ostenderit lilia et violas et anemonas, fontes surgentes, quam ubi plena messis aut graves fructu vites erunt? sterilem platanum tonsasque myrtos quam maritam ulmum et uberes oleas præoptaverim? **Arboriculture, 8. 3. 8**

Nullusne ergo etiam frugiferis adhibendus est decor? Quis negat? Nam et in ordinem certaque intervalla redigam meas arbores. Quid illo quincunce speciosius, qui, in quamcumque partem spectaveris, rectus est? Sed protinus in id quoque prodest, ut terræ sucum æqualiter trahat. Surgentia in altum cacumina olea ferro cœrcebo; in orbem se formosius fundet et protinus fructum ramis pluribus feret.

Another illustration of his pet theory that charm or grace always accompanies strength or power:

Athletics, 9. 4. 8

An non eam, quæ emissa optime est, hastam speciosissime contortam ferri videmus; et arcu dirigentium tela, quo certior manus, hoc est habitus ipse formosior? Iam certamine armorum atque in omni palæstra quid satis recte cavetur ac petitur, cui non artifex motus et certi quidam pedes assint?

One of the replies to those archaists who object to the application of art to the primitive rugged style of oratory is that we are naturally drawn toward rhythm and euphony of expression:

Music, 9. 4. 10

Neque enim aliter eveniret, ut illi quoque organorum soni, quamquam verba non exprimunt, in alios tamen atque alios motus ducerent auditorem.

D. Parallels in which the ἀνταπόδοσις or Correspondence Is particularly Manifest.

(*a*) Drawn from the proceedings of man:

Oratory is too hard and difficult a subject to admit of being constrained by any immutable laws and precepts; therefore the orator must have tact and skill in adapting himself to the inevitable changes in circumstances, attending the various cases:

Military Tactics, 2. 13. 3

Quid? si enim præcipias imperatori, quotiens aciem instruet, dirigat frontem, cornua utrinque promoveat, equites pro cornibus locet: erit hæc quidem rectissima fortasse ratio, quotiens licebit; sed mutabitur natura loci, si mons occurret, si flumen obstabit, collibus, silvis, asperitate alia prohibetur; mutabit hostium genus, mutabit præsentis condicio discriminis; nunc acie directa nunc cuneis, nunc auxiliis nunc legione pugnabitur, non-

numquam terga etiam dedisse simulata fuga proderit. Ita procœmium necessarium an supervacuum, breve an longius, ad iudicem omni sermone directo an aliquando averso per aliquam figuram dicendum sit, constricta an latius fusa narratio continua an divisa, recta an ordine permutato, causæ docebunt.

Though Rousseau almost seventeen hundred years later gained a great name for himself as the exponent of something new, "Education according to nature," yet we find that this was a favorite theory with Quintilian:

Ut si quis palæstræ peritus, cum in aliquod plenum pueris gymnasium venerit, expertus eorum omni modo corpus animumque discernat, cui quisque certamini præparandus sit: ita præceptorem eloquentiæ, cum sagaciter fuerit intuïtus, cuius ingenium presso limatoque genere dicendi, cuius acri, gravi, dulci, aspero, nitido, urbano maxime gaudeat, ita se commodaturum singulis, ut in eo quo quisque eminet, provehatur, etc. **Palæstra, 2. 8. 6**

(*b*) Parallel drawn from the lower animals:

On the practice of declaiming, Quintilian does not wholly approve of the youthful orator handling a topic that is imaginative and poetical, yet an occasional attempt of this sort may do no harm:

Dum sciat, ut quadrupedes, cum viridi pabulo distentæ sunt, sanguinis detractione curantur et sic ad cibos viribus conservandis idoneos redeunt: ita sibi quoque tenuandas adipes, et quidquid humoris corrupti contraxerit, emittendum, si esse sanus ac robustus volet. **Animals, 2. 10. 6**

(*c*) Parallel drawn from an inanimate object.

The voice, such an important factor in the success of an orator, must be exercised to produce every variety of inflection, and though care must be taken of it, yet it must not be rendered sensitive and delicate by too much attention:

Ut assueta gymnasiis et oleo corpora, quamlibet sint in suis certaminibus speciosa atque robusta, si militare iter fascemque et vigilias imperes deficiant et quaerant unctores suos nudumque sudorem. Ita, si dicendum in sole aut ventoso, humido, calido die fuerit, reos deseremus? **Athletics, 11. 3. 26**

CONCLUSION

Classifying Quintilian's use of metaphorical language according to the various departments to which he resorted in order to make his precepts either more clear or more interesting, we find according to a quantitative basis,

Art 18 (including Architecture 7, Engraving 1, Music 2, Painting 3, Sculpture 5).

Athletics 19 (including Gladiatorial Combats 3, Chariot racing 1).

Drama 2.

Dress 4.

Food 7.

Fuller's Art 3.

Medicine 13.

Military Tactics 10.

Nature 68 (including Agriculture 22, Biology 12, Phenomena 2, Physical World 18, Physiology 7, Rivers 7).

Mythology 1.

Navigation 14.

Philosophy 2.

Psychology 7.

Travel (including Roads) 7.

Treasury 4.

Weapons 7.

Wine-making 2.

From this numerical statement, we see that Nature was the favorite theme comprising .361 of the sum total of 188; Athletics next, .101; Art .098; Navigation .079; Medicine .074 constitute the bulk of the remaining.

From the preceding pages, it may be seen that, though these

didactic principles were intended for the formation of a Roman youth of the Empire, yet by their very breadth of view, they are independent of time and country, and address themselves no less applicably to us, of the modern world, than they did to the humanists who hailed their resuscitation with ecstasy, as one of the most important events of the Renaissance. This is exemplified by the remark of Poggio (1416) on hearing that Quintilian entire had been at last regained, that he wished only to see the work before he died. Laurentius Valla (1406–1457), the model of pure Latin writing for his generation, owed more to his keen study of Quintilian than to Cicero. Rabelais (1483–1553), in Gargantua's letter to Pantagruel, cites Quintilian as his model. The Port-Royalists (1644) and likewise Rollin (1664–1741) borrowed much from this great Educator, the first of the "Ciceronians."

Sihler Testimonium Animæ, p. 36

Ibid., p. 38